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Valentina

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Madame Valentina considers Celanese' Creative Fabrics contemporary masterpieces as they "listen to her fingers"—drape with simplicity and artistry. For this magnificent dinner ensemble, she uses three of these fabulous textures. Designed for the Metropolitan's current exhibit—"Renaissance in Fashion 1942."



ART NEWS

FOUNDED 1902

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Contents

"Renaissance in Fashion 1942" at the Metropolitan Museum of Art: evening dress designed by Valentina, and the Fra Carnevale Birth of the Virgin (belonging to the Metropolitan Museum) which inspired it; the Roman portrait medallion of the 3rd Century A.D. is lent by Dr. Jacob Hirsch (see note at bottom of page 13).....	Colorplate, cover
Editor's Letters	6
Bookshelf	6
Art News of America	8
Vernissage	9
Fashion by Leonardo da Vinci.....	Frontispiece 10
Fashion is Art	11
Metropolitan Fashion Première	13
The Museum, the Mode, the Moment	Frances Whitney 22
Toward the Renaissance Line	23
Bernardo Daddi: St. Catherine	Colorplate 24
A. E. Gallatin: Composition	Colorplate 25
Industry Needs the Artist	M. D. C. Crawford 27
Knaths: Maturity of a Poetic American..	Duncan Phillips 28
"Art Art" in Advertising	Edward Alden Jewell 30
Our Box Score of the Critics	32
The Passing Shows	33
Art Education in America	42
When & Where to Exhibit	45
Competitions & Scholarships	45
The Exhibition Calendar National	45
New York City	46

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EDITOR'S LETTERS

SIR:

May I tell you how much I liked your Lansdale article on décor at the Met in the last issue. It was aimed exactly to the point, was filled with a barrage of critical truth and certainly must have destroyed many a tired old ghost in the Camp of the Defenders of Thirty-ninth Street Culture. Good work!

Also I found the Van Gogh photo-article in the current number very stimulating. I look forward to the remainder of the series with real anticipation.

Yours, etc.

DONALD OENSLAGER
New York City

SIR:

The article which appeared in your issue of March 15 by Nelson Lansdale entitled *To the Dawn of a Better Décor at the Opera* seems difficult to account for.

It is really too bad when someone so unprepared to deal with a subject is given important space to express his opinions in a magazine of the standing of ART NEWS. He dismisses with a few ignorant malicious statements the facts about Doubou-

jinsky, an artist whose achievements have won for him a world-wide reputation. Douboujinsky's entire reputation is based on the magnificent scholarly work he has done in connection with the opera, ballet, and theatre.

Yours, etc.
MARIE STERNER
New York City

SIR:

I think your publication is one of the most wide-covering of its type, giving excellent reports each month of the most important art activities in the nation, and I particularly prize each issue for the magnificent full-color reproductions featured. Of course I don't always agree with the choice of a reproduced picture, feeling personally that much finer works could have been used, and that at times much valuable space is being wasted, but I also realize that the editors have the rights to publish what they will in pursuance of our national principles, and I don't cavil for long.

Yours, etc.
JOSEPH C. NECERATO
Wrightstown, New Jersey

BOOKSHELF

RACONTEUR'S VIEW

THE AMERICAN ARTIST AND HIS TIMES. By Homer Saint-Gaudens. New York, Dodd Mead & Co. Price, \$5.

A BIG sprawling book, long in anecdote and short in scholarship and artistic judgment, comes from the director of the Department of Fine Arts at the Carnegie Institute. He is a clubbable man. But personal charm does not necessarily make a critic or historian. There is information, breeze, and gossip in the book—too often, however, like the story of Mrs. Kenyon Cox telling the man she shortly was to marry to "Go to hell"—but too little criticism. We read, for instance, this of Marin: "One art gabber will tell you that Marin is a colossal and infinitely ingenious hoax. Another will tell you that Marin is a fundamental discovery. I refuse to worry. He has more hair than I have."

This sort of stringing along with what other people say, this mentioning of the irrelevant or—elsewhere—what Edward Redfield told Mr. Saint-Gaudens over a glass of beer, is the knell of art criticism. The author gives the biographical facts of the many painters he selects from 1670 to 1941 but rarely do we find the touch that enkindles their art into glory for our understanding. It would have been bet-

ter to have cut out about half the anecdotes and half the fooling (for Mr. Saint-Gaudens writes quite fluently and nicely without having to be facetious), wherewith we might have had a volume really devoted to its title, instead of a pretentious pastiche of Boswellian jottings.

J. W. L.

MASSON, DRAFTSMAN

MYTHOLOGY OF BEING. By André Masson. New York, Wittenborn & Co. Price \$10.

"THE convulsed visage of our apocalyptic epoch" Daniel Henry has seen reflected in Masson's fierce brand of Surrealism, and his visual poetry of relentless forces is perhaps even more clearly expressed in his savage blacks and whites than in painting. Subtitled A Poem, Eight Pen and Ink Drawings and a Frontispiece, the present portfolio of admirable facsimiles is the first series of Masson drawings to be published in this country. For the collector, thirty large-size numbered copies, including an original signed etching, sell for \$28. In this passionate chant in line Masson symbolically traces human gestation, the formative struggles from which life finally emerges victorious. Related by motif and subject matter, each handsome and definitive Surrealist drawing is complete in itself.

D. B.

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ART NEWS of AMERICA

Honolulu's Academy Shows Its Mettle

A GREAT deal of labor, time, and talk is being expended these days by museums anxious to identify their work with the war effort. Now, from Honolulu, comes proof that theirs are not empty promises. In their first report since December 7 the Honolulu Academy of Arts presents a record any institution might be proud of.

For over two years Hawaii's museum had been drawing up plans for operation on a war basis and when the bombs actually began to fall the staff sprang into action. All irreplaceable material was hastily stripped from the galleries, a twenty-four-hour guard was maintained, and by December 9, not only was the work of reinforcement and sandbagging completed but a new show was installed. Two days after the destruction of Pearl Harbor dazed visitors found solace here. In all some 2,000 persons attended this December show.

Chief treasure of the Academy is its modern collection. These paintings were of course put away for the duration to be replaced by shows of contemporary Americans, of English sporting prints, and of arts and crafts of the Pacific area. Although one wing of the building has been turned over to the Red Cross the current program is fuller than ever, offering free concerts, courses in all types of creative art, and other activities of morale value.

from the Fifty-Second Annual of Contemporary Art shown recently at the University under the auspices of the Nebraska Art Association. Selection followed a pattern devised several years ago. First members of the University's art faculty and trustees of the Art Association make up a list of artists whose work is to be included in the Annual. At the time of the exhibition proper, they vote on choices for purchase. Then two outside judges—this year they were Meyric Rogers of the Chicago Art Institute and Fred Bartlett of the Denver Museum—make the final choices.

This year the major additions were a forest scene by Max Weber and a bronze Seated Figure by Maurice Sterne. Katherine Schmidt's oil still-life, *New Shoes*; a rich pastel of her son Noel by Gladys Rock-



HALL COLLECTION, UNIVERSITY OF NEBRASKA

GLADYS R. DAVIS: "Noel."

more Davis; *Burial in North Dakota* by John Martin Socha; drawings by Isabel Bishop, Federico Castellón, Dean Fausett, and Boardman Robinson; and a ceramic plate bearing the self-portrait of Henry Varnum Poor complete the list for which was paid out a total of \$5,425.

National Academy's New Members

TWENTY-FIVE new Associate members from many sections of the country, elected to the National Academy of Design on April 17, include the largest number of architects added to this class in the history of the institution. The neophytes are painters Ivan LeLorraine Albright, Kenneth Bates, Hilbreth Mieire, Kenneth Hayes Miller; graphic artists Hugh Botts, Adolf Dehn, Gordon Grant, Victoria Huntley, Doel Reed; sculptors Lu Duble, Harry Poole Camden; Margaret French Cresson, Ulysses Ricci; and architects Archibald Manning Brown, John Walter Cross, Thomas Harlan Ellett, Eric Gugler, Edward (Continued on bottom of page 9)

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GEORGIAN

circa 1790

Old English pieces of unique beauty

Baronet coat-of-arms on oval George III silver tea tray. Made in London by John Scofield in 1788. Thread and bead border 18" long.



Pair of covered compotes from Spode dessert set of 32 pieces. Rich coloring. Butterfly motif. C. 1790

Pair of Coalbrookdale almond dishes held by quaint figurines. Exquisitely detailed, delicately tinted. C. 1790

JAMES GRAHAM & SONS, INC.
514 Madison Avenue, New York, N. Y.

Nebraska University Buys Americana

NOVEL and thorough is the method whereby ten American works were acquired by the University of Nebraska's Hall Collection

VERNISSAGE

SOUNDING a new pitch for the benefit of the largest industry in its community with the current exhibition of "Renaissance in Fashion," the Metropolitan Museum at the same time, by so concretely relating art to life, assigns to artists and craftsmen a novel and larger field. Because it is a tenet of ART NEWS' editorial belief that the destiny of the American artist lies in the broader application of his taste and talent to the whole framework of society, the major portion of this enlarged issue has been given over to the Metropolitan's fashion show. Although much of its content may at first seem unfamiliar to encounter in these pages, not one line or illustration is without relevance to the artistic problems of daily life.

Just as our recent articles on stage décor for ballet and opera have sought—and succeeded—to expand the possible activities and livelihood of American artists, so, I hope, will this number. In pre-1940 Paris, whose demise was actually the modus vivendi for the Metropolitan exhibition, it was an everyday occurrence for artists, young and old, to sell ideas to fashion designers. How much they earned at what were no more than odd jobs I do not know, but I do know that they were a formidable factor in guiding the taste of their time—exactly as great artists from Leonardo to David have consciously sought to be, demonstrated by the following pages. That a prosperous American industry will know how to reward justly the artist's help I have no fear. More important to the artist must be the fact that he is forming new standards of taste in those daily walks of life where they will count most toward establishing wider audiences for the pictures and sculptures that always remain his main preoccupation.

When the Metropolitan, more than a year ago, invited leading American weavers and designers to participate in this exhibition, it was, in the words of President Osborn, "primarily to illustrate the way in which the priceless documents of yesterday can be used as a basis of the artistic and technical requirements of today." The committees of these industries then chose the period of the Renaissance as a theme "to imply rebirth of beauty and of interest in the costume and fabric arts of this city, this land, and this age."

Since then, the War has come to America, and the War Production Board's rulings to conserve materials have radically changed the fashion panorama. However, "Renaissance in Fashion" has not only escaped the loss of an iota of its validity, but has actually, in my opinion, gained in importance. If ever there was a moment in which the professionals of the fashion industry needed inspiration from outside, it is now. To create new ideas

in clothing is an essential of national morale—you might as well tell artists to stop painting pictures for the duration as to tell women to stop expressing themselves in the color and line of what they wear. But to create attire within the sharp confines of war restrictions that will yet fulfill aesthetic and practical demands, is a task in which the fashion industry needs art and the artist more than ever before.

Whether the Renaissance will become the leitmotif for the styles of the new season is a prediction I leave to those better qualified. To my unpracticed though also unjaundiced eye, it might well set the pace, on the basis of the twenty-eight dresses and sundry fabrics in the Metropolitan's show. Ten of the costumes are illustrated on the cover and in the following pages, accompanied by comparable sources which in most cases are the product of research by our staff rather than documentary evidence submitted by the designers. To complement this material, we also offer (p. 23) a group of suggestions of Renaissance inspirations apparently overlooked thus far.

What the exhibition can mean to the average woman of taste is the theme of *The Museum, the Mode, the Moment* (p. 22) by Frances Whitney of the Metropolitan, who aided in assembling the show. M.D.C. Crawford, distinguished textile expert, author of several fashion books, and Research Editor of Fairchild Publications, writes (p. 27) on what the exhibition can signify to both artists and industry. In both articles, as well in the survey entitled *Fashion Is Art* (p. 11), you will find incontrovertible evidence that "Renaissance in Fashion" marks an important chapter in the maturity of American taste.

GERTRUDE VANDERBILT WHITNEY, whose death is reported elsewhere in this issue, was a woman who made herself felt not merely by personality but by activity. Few of the hundreds of American artists and thousands of art-lovers she benefited, in her quiet, purposeful, and eminently successful way, ever knew her or saw her. Herself an impassioned artist, she allowed no preconceived ideas of style or other prejudices to stand in the way of what she accomplished, with great and modest generosity, toward giving other genuine artists a hearing before the world. In this she was ably seconded by Julian Force, to whom she delegated the direction of the Whitney Museum of American Art, and the task performed by both formed an indispensable element in the growth of American art during the last twenty-five years. Saddened as one is by Mrs. Whitney's passing, there remains the certainty that few mortals leave behind them a monument so distinguished—as well as the comfort that its administration will be carried on in the spirit of the founder by the spirited taste of Mrs. Force.

A.M.F.

(Continued from page 8)

Shepard Hewitt, William F. Lamb, Harrie T. Lindeberg, John Gaw Meem, William Graves Perry, William Platt, James Kellum Smith, Clarence C. Zantizinger.

Death of Gertrude Vanderbilt Whitney

FOUNDER of the Whitney Museum of American Art, one-time pupil of Rodin, and sculptor of many American monuments, Gertrude Vanderbilt Whitney died in New York of a heart ailment on

April 18. She was sixty-four years old. Mrs. Whitney's interest in art dated from shortly after her marriage to Harry Payne Whitney. In addition to her own creative endeavors, she was important as a patron of young artists, founding, in 1917, the Whitney Studio Club which was disbanded in 1928 when plans had been devised for the Museum, the latter dedicated in 1931.

Mrs. Whitney had wide intellectual and philanthropic interests. Art societies of which she was a member include, in addition to the National Academy of Design to which she was elected in 1940, the Amer-

ican Federation of Arts, the National Association of Women Painters and Sculptors, and the National Arts Club.

Walker Art Center Buys Famous Marc

SINCE reorganization brought it renewed life a little over a year ago, the Walker Art Center in Minneapolis has been making increasingly interesting additions to its permanent collections. The latest of these is one of the masterpieces of Franz Marc, the celebrated *Blue Horses* painted in 1911 in which

year was formed Germany's avant-garde Blue Rider group named after Marc's painting. In this canvas, measuring 47 by 72 inches, we see at close range three massively stylized horses whose brilliant hue contrasts with a vivid red landscape.

Previous Walker acquisitions of note have been a seventh century gilt iron figure of Kwannon and a sixth century Chinese sandstone relief representing an Apsara, the graceful music-making angel of Buddhist mythology. The latter comes from the Shansi province and undoubtedly once decorated one of the great rock-hewn caves which are the wonder of the region.

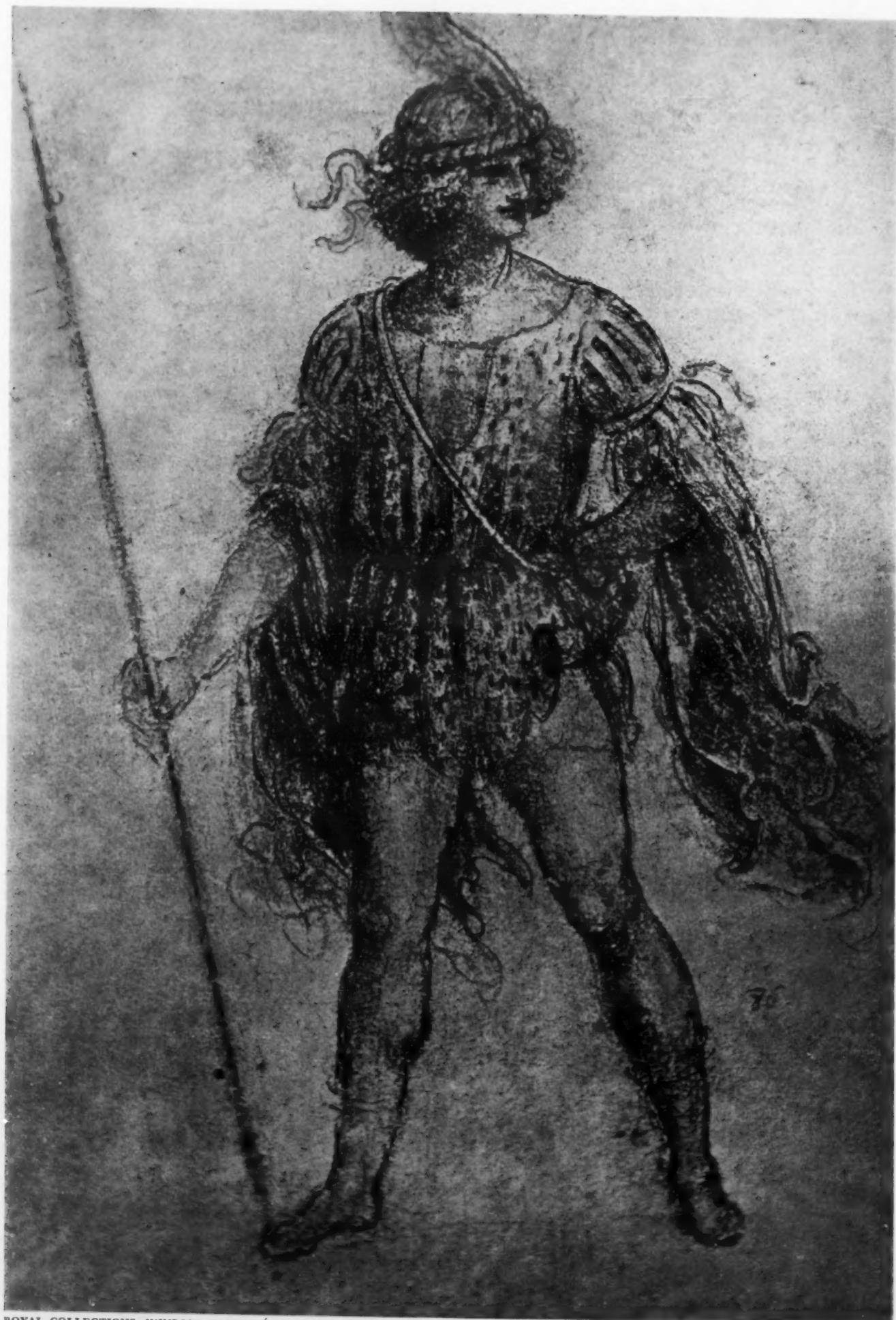
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ROYAL COLLECTIONS, WINDSOR CASTLE (PHOTO: FRICK ART REFERENCE LIBRARY)

FASHION BY LEONARDO DA VINCI: COSTUME FOR A FETE ABOUT 1512

F A S H I O N I S A R T

"LIFE," teases the Oscar Wilde thesis, "imitates Art far more than Art imitates Life." Carlyle tells us that in clothes man's earthly interests are "all hooked and buttoned together and held up." Both make fine phrases, but it is not on any tenuous literary basis that the Metropolitan Museum presents its eye-opening exhibition, "Renaissance in Fashion 1942." For this exhibit has to do with the tangible fact, affecting America's third largest industry, that a repository of art past and present can serve as a source for contemporary fashion design.

The relation of the museum or of the major art exhibition to dress design is but one aspect of the link between art and fashion. Living artists have in the past, as at present, swayed fashions, and we illustrate herewith but a few of the many available examples of such influence. Some, like Leonardo and Michelangelo, have designed costumes. Others, like Van Dyck, Watteau, Gainsborough, and J. L. David, so popularized already existing modes in their paintings as to initiate a prolonged vogue (the Watteau pleat, the Gainsborough hat, the Renoir hat, and so on). Still others, like Raoul Dufy, have gone down to the workshop, learned the techniques of textile making, and produced magnificent results of which people less gifted in

GAINSBOROUGH'S great admiration for Van Dyck led to a revival of the seventeenth century "Van Dyck suit" in which the "Blue Boy" posed for Gainsborough in 1769.

HUNTINGTON COLLECTION, SAN MARINO, CALIFORNIA



NATIONAL MUSEUM, STOCKHOLM

WATTEAU, in addition to popularizing fashions in his paintings, etched, about 1710, a widely circulated series of "Figures de Modes," for which this is an original sketch.

creating design and more innocent of the actual techniques would have been incapable. In our own pre-War twentieth century there have been important developments along these lines in Europe. It is now time for America to take over.

If we turn back to the Renaissance, we find many of the leading artists creating pageant and masquerade costumes for the princely pageants which may very well have provided elements which filtered through to the vogue of the time. Again, the eighteenth century was one in which fashion flirted consistently with art. Gainsborough so admired and copied Van Dyck, and was himself so extremely popular as a painter, that the seventeenth-century derived "Van Dyck suit" in which he limned the *Blue Boy* as well as other portrait subjects became the typical fashionable dress of the day—just as Sir Joshua Reynolds' portrait of Mrs. Siddons as the *Tragic Muse* actually created a role and a costume for that lady on the stage.

In eighteenth century France, the styles Watteau was fond of portraying caught on with force. In 1710 this great master made a series of etchings of figures he had sketched, and published them as *Figures de Modes*. Another fashion series by well known artists was the engraved *Monument du Costume*



"LE MONUMENT DU COSTUME" for which Moreau le Jeune made this sparkling engraving, "Les Adieux," in 1777, was originally intended as a set of fashion plates to be used by couturiers.

designed by Freudeberg and Moreau le Jeune, originally intended to be of service to couturiers. Actually it is one of the most ravishing commentaries on the moeurs of the period, but its fashion angle was stressed when it was re-issued, in miniature, as a sort of supplement to the 1776 Almanach de Gotha. Later, during the Directoire and the Empire, the all-powerful Jacques Louis David, dictator of painting, was also dictator of fashion. He brought the epoch-making Neo-Classical surge to a climax by being the first artist to insist upon archaeological correctness in his representations of Greek and Roman heroes. With slavish fidelity, fashion followed David's following of the Ancients. But more than that happened—he set the Parisian couturiers to going to the Louvre to check on the original Roman examples and they have been returning ever since.

During the nineteenth century many other revivals or pseudo-revivals of dead art created living fashions, and the Pre-Raphaelites' fancied turning back of the pages of history inspired a real Victorian vogue. To the satirical glee of Du Maurier, Gilbert, and Wilde, ladies languored, à la Rossetti, in appropriate loose dra-

per. In the same way, our own dress prints of abstract design and some of our own incongruous ornaments show that Cubism and Surrealism have not failed



ROSSETTI'S Pre-Raphaelite ideal, as typified in this drawing of "Pandora," set a popular Victorian mode in costume and headdress.



METROPOLITAN MUSEUM OF ART

J. L. DAVID, Napoleon's art director, was also fashion dictator. He painted "Mlle. du Val d'Ognes" about 1800 in the type of Neo-Classical costume he himself popularized.

to make a fashion dent in this country.

To a small extent in America and to a very great extent in France, museums and large special art exhibitions have set balls rolling. This was so in the nineteenth century, and decidedly so in the twentieth. During the past decades Paris and London exhibitions have sent off sparks which burned bright: a great Flemish exhibition gave halo hats to women all over the world. Impressionist and Post-Impressionist festivals were responsible for Renoir hats and Suzy's epoch-making waterlily bonnet after Monet. A Spanish show produced Balenciaga's striking Velasquez skirts, Lanvin's adaptations of the Goya men's costumes, and the dusty El Greco colors seen at many soirees the following season. During the same period Molyneux set thousands of women tripping over crinolines in imitation of his Winterhalter gowns popularized later by England's Queen when Hartnell of London was similarly inspired. An English portrait show in Paris called up a flock of sweet, flowery summer evening gowns from the hands of Molyneux, Piguet, and others. Renaissance exhibitions during the '30s affected silhouettes

(Continued on page 44)

METROPOLITAN FASHION PREMIERE TEN DRESSES BY TEN U. S. DESIGNERS

LADY OUT OF UNICORN-HUNTER



BERGDORF GOODMAN looked to The Cloisters when it came to designing a distinguished, wearable navy blue wool suit. Straight out of the Unicorn Tapestries comes the cord-and-tassel-belted jacket and its underlying Leslie Morris blouse of fine, perpendicularly tucked flesh-colored chiffon, also in mediaeval style.



GIORGIONE'S GRANDEUR

VALENTINA (see cover of this issue) adapted the graceful, almost negligent fastening of this blouse which Giorgione painted on his great "Portrait of a Man" to fasten neck and sleeves of her dress of Celanese crepe, with cape of Forstman woolen, whose general outline she owes to the Metropolitan's Fra

Carnevale, also seen on the cover. From the majestic gold medallion with its original chain—found near Alexandria, Egypt, and dated 238-243 A.D.—a piece of Classical jewelry that a Renaissance lady might have worn, the designer took the palmette motif that appears on the cape and belt.

FLEMISH AND SAXON FLAMBOYANCE



METROPOLITAN MUSEUM OF ART

OMAR KIAM'S dark green silk jersey dinner dress flaunts a brilliant note of tomato red in the crescent-shaped insert under the bust and at the hem of a skirt handsomely draped and caught up to show its facing—a Teutonic Renaissance color combination taken from a Cranach man's portrait at the Metropolitan. Though he followed no specific model in designing this dress, its lines run astonishingly close to those on a figure taken from a Flemish sixteenth century tapestry of the School of Tournai, also in the Metropolitan, shown in cut-out detail above. The jersey comes from Style Trend Fabrics.



CE FOLIAGE FROM BOTTICELLI



UFFIZI GALLERY, FLORENCE

JAY-THORPE uses a flower print from Glendale Linens to make their flowing Botticelli dress. The material is printed in a pale raspberry red and light green on a putty-pink ground. Soft drapery and a line of appliquéd flowers around the neck, together with the trailing skirt, duplicate in feeling without in any sense copying the flying garments of the jubilant nymph from the "Birth of Venus" (detail above) who prepares to receive this most famous of shell-borne beauties.

V A L O I S F O R M A L I T Y



SAKS-FIFTH AVENUE's designer, Sophie Gimbel, created this sweeping, inky-blue velvet which takes its character from the inverted semi-circle of the décolleté. Here Mrs. Gimbel deliberately copied the François Quesnel "Lady from the Court of Mary Queen of Scots," even to the actual pattern of the embroidery. The neckline is one we find in many paintings by Quesnel's contemporaries, as for instance in the highly formalized court portraits of Corneille de Lyon and of François Clouet. In the sketch she made for ART NEWS appearing on page 22, this designer shows how her dress can be adapted to the exigencies of WPB priorities and lower priced manufacture required by wide distribution.



COLLECTION LORD SPENCER, ALTHORPE PARK, ENGLAND,
COURTESY HALE, CUSHMAN & FLINT PUBLISHERS, BOSTON

Y PERSIAN AND PINTURICCHIO



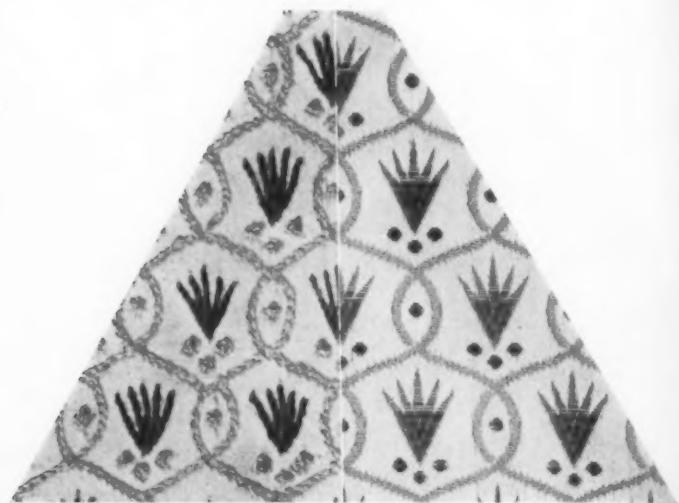
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JESSIE FRANKLIN TURNER was thinking of a Persian miniature when she selected the lamé for this sheath dress (its subdued richness comes from a very delicate patterning in dull gold, green, and rose) and then combined it with spinach green sleeves of Salomé velvet. But it's also straight out of the Renaissance as we can see from the Pinturicchio 1490 "Portrait of a Youth," in detail below, whose straight-fronted, high-necked jerkin and separate sleeves give promise of a definite style trend.



KRESS COLLECTION, NATIONAL GALLERY, WASHINGTON, D. C.

FROM A TUDOR HEADRESS



METROPOLITAN MUSEUM

BENDEL'S Renaissance ideas ran to sumptuous materials. On the *café-au-lait* velvet jacket is embroidered the same gold arabesque centering little fans of pastel color which makes up the brocade of the skirt. This material (above, right), hand woven by Hafner Associates, proves that America can now compete with the finest products of either Venice or Paris. Not merely inspired by the Renaissance, it is an exact copy of the embroidery motif (above, left) on an English sixteenth century *écru* linen headdress embroidered in black and gold in the Metropolitan's collection of ancient textiles.

SS E L I Z A B E T H A N E L E G A N C E



COURTESY LILIENFELD GALLERIES

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NETTIE ROSENSTEIN's lapis blue grosgrain came via Elizabethan portraitists out of Van Dyck, whose "Portrait of a Young Woman" appears in detail above. Here the richness of the cumbersome padded skirt is adroitly suggested by light parallel seaming, the pointed bodice is retained in a suggestion of a peplum, the choking ruff is brought to earth in the form of a dandified ruffle sewn with dead white paillettes which cleverly simulate the texture of an oil painting.



CHAIN MAIL AND GOLD MESH



GERMANIC MUSEUM, NUERMBERG

GERMAINE MONTEIL to Albrecht Altdorfer seems a far cry, yet unconsciously this designer, her eye formed to early Renaissance styles, gives us something surprisingly close to the mailed sleeve and iron jerkin of the soldier taking St. Quirinus prisoner in Altdorfer's series dealing with the legend of this saint. The distinction of the Monteil dress lies in a subtly severe line and in contrast between flat crepe (by Bianchini) and the gold mesh sleeves, which textural note is repeated in headdress reminiscent of braided blond locks.



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FONTAINEBLEAU AND FLEURS DE LYS

BONWIT-TELLER'S Fira Benenson grafted three Renaissance elements into this restaurant dress: the glove-tight bodice, the magnificent necklace, and a new color, a rich blackish brown nowadays found only in the habits of Franciscan monks. Worn with pearl-colored gloves, combined with the gold and pearl embroidery—a high relief job which assumes all the importance of real jewelry—this dress can readily compete with that of the elegant masquerading lady from an anonymous Fontainebleau School interior painted about 1600 (shown below).

WILDENSTEIN GALLERIES



THE MUSEUM, THE MODE, THE MOMENT

BY FRANCES WHITNEY



PRIORITY restrictions and lower-priced manufacture must all be taken into account by the big designer. In this sketch, made especially for us by Sophie Gimbel of Saks, we learn how the full-skirted Ducharme velvet which appears on page 16 can be adapted to reduce yardage and fit the pocketbook of the low-income-bracketeer, yet retain character.

THE Metropolitan Museum of Art could not have picked a more opportune moment to hold its first big fashion show. Paris, the American designer's traditional Mecca of inspiration, had fallen. The WPB apparel decree circumscribing the amount of material in women's clothes has just introduced a new and exacting yardstick. Lastly, at a moment when the museums of the country were vying with one another to prove—over and above their permanent value—their usefulness in daily defense life, this senior American institution pointed the way by making the opening move toward a far-reaching get-together with the dress trade, America's third largest industry. In inviting ten of New York's leading fashion designers to participate, it knew that it had access to the whole country.

In an era in which American resources and American ingenuity will play the leading role, every designer, garment worker, and American woman should have cause to be grateful for the Metropolitan's foresight in realizing that this particular situation would materialize. To the designers the Museum has opened its vast resources plus guidance—showing them where to look for their inspiration and making it possible for them to prove that they can use this inspiration effectively. The Museum has something practical to offer to the individual of potential good taste—and by this we mean the vast public of self-declared non-initiates in art matters—whose instinctive, unfailing interest in what is permanently valuable makes the white hope of museum directors the country over.

Such people will come to "Renaissance in Fashion 1942" at the Metropolitan. They will walk through the Great Hall of the Metropolitan and remember details they thought attractive or becoming, like the new neckline of Sophie Gimbel's blue velvet dress, the sleeve effects they noticed in Germaine Monteil's raspberry velvet sequin-embroidered jacket—not a sleeve really, just a shoulder cap with the long black crepe sleeve of the dress coming from underneath it. They could hardly fail to enjoy the new color combination that Omar Kiam has used in his deep olive green and Renaissance red dinner dress and the flattering drapery of the skirt, or the richness with which Fira Benenson combines Franciscan brown wool, gold bullion and pearls. If they are of a theatrical bent, they will be seduced by Valentina's wonderful evocation of the fifteenth century and imagine themselves in the Lynn Fontanne role suggested by such a creation. Jessie Franklin Turner has allowed herself to be influenced by Persian miniatures in the selection of some of her materials. Perhaps the visitors to the show will also carry away with her an eye for the delicate patterning of her brocades or for her soft moss green and mimosa yellow velvets which so subtly duplicate the mellow tones of a Renaissance painting. The next time these same women select dresses for themselves it will be with a new regard for such lines, colors, and trends. In this show they will unconsciously have set themselves a standard of taste.

Visitors will find much food for thought in the textile group, which it has been the Metropolitan's special interest to put forward. Some of these new weavings have been used by the designers and appear on the actual mannequins. Others are displayed in an adjoining room in sample lengths which prove what the challenging WPB restrictions have called forth in the way of ingenuity and practical adaptation. There is, for instance, the lightweight wool and fur fabric produced by the A. D. Juilliard Company— (Continued on page 38)

T



METROPOLITAN MUSEUM OF ART

A TRIMLY pieced and fitted bodice in contrasting color is suggested by the decorative and becoming line of the dress worn by "A Lady of the Sassetti Family" whom Ghirlandaio painted between 1478 and '80.



PRIVATE COLLECTION

OFF-CENTER cord fastening appears in this portrait by an anonymous Franconian master. Lacing looks as smart in our day as it did in the sitter's.



COLLECTION A. BERG

ANOTHER pieced and fitted yoke is worn in the "Portrait of a Lady" by the Maître de Moulins. The background presents a striking motif for the textile designer.

TOWARD THE RENAISSANCE LINE

OFFERING this, its own page of suggestions overlooked by the designers, ART NEWS wishes to stress once more the importance of a true Renaissance in fashion. The significance of this exhibition lies not alone in the dresses reproduced on the preceding pages but in what their wider effect—and that of the entire Renaissance inspiration—can do for the taste of the general public.

In making this selection we have purposely avoided the elaboration generally associated with the Renaissance in favor of sparer and more practical models. For this great period was by no means all swagger and show. It was also the age when human beings first sized up the world around them in its mate-

rial relation to themselves. It was the age of exploration, of the first scientific investigations, and of the first liberal thinking.

The colorplates on the two succeeding pages serve to define and bound the show. Bernardo Daddi's St. Catherine Before the Emperor of about 1340 gives a preview of the Renaissance taste for magnificent colors and textures which makes the beauty of even simply cut clothes. Opposite it is Composition by America's leading contemporary abstract artist, A. E. Gallatin whose simple, uneven textures and colors will, we hope, prove to textile manufacturers that a source of inspiration, equivalent to the current choice of the Renaissance, lies not only in museum treasures but with the creative artists of today.

A WHITE slashed jacket shows contrasting color beneath in Moro's "Portrait of a Young Man" (below). Spare lines and a widely laced bodice give its incomparable chic to Memling's "Portrait of a Lady of Quality" (right).

COURTESY M. KNOEDLER & CO.

BACHE COLLECTION



LUCAS CRANACH'S dashing hat suggestion is made of bows of stiff ribbon, a narrower band of which falls from under the jaunty feather to make a necklace-like loop. Chignon is secured by cords.

PRIVATE COLLECTION



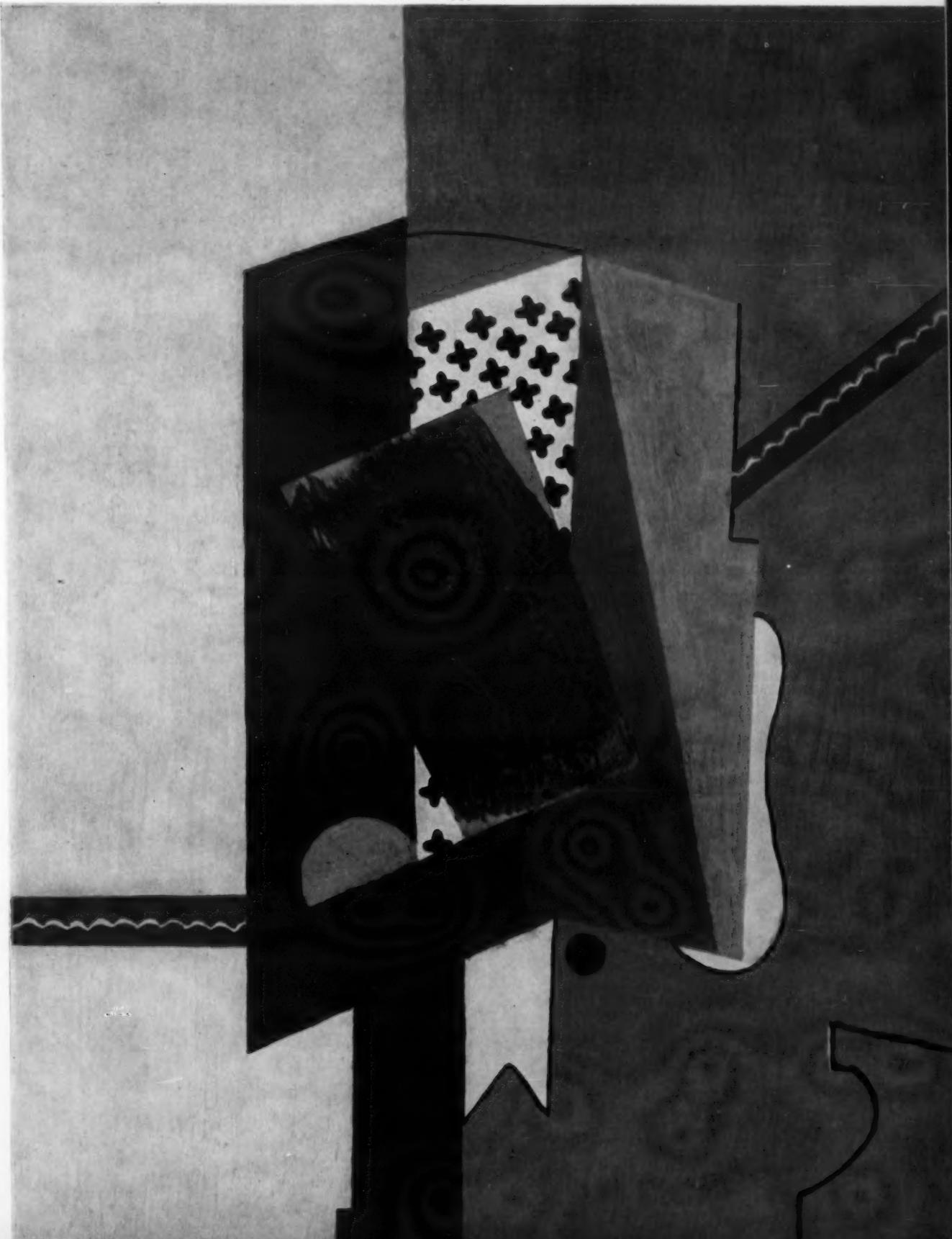


COLLECTION OF MR. MAITLAND F. GRIGGS, NEW YORK

Renaissance Splendor: "ST. CATHERINE BEFORE THE EMPEROR" by BERNARDO DADDI, Florence, about 1340

Modern Textures: "COMPOSITION" by A. E. GALLATIN, New York, 1941

EXHIBITED AT THE PASSEDOIT GALLERY (SEE REVIEW ON PAGE 33)



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METROPOLITAN MUSEUM OF ART

DESIGNS UNLIMITED could be drawn from such textiles as the early nineteenth century embroidery from the island of Chios whose stylized garden flowers and domestic animals would be eminently suitable to a nursery print. These motifs, like the actual embroidery silks, are of Near-Eastern origin.

ONE INDIAN CALICO contains enough color and ideas for costume to furnish a ballet. This seventeenth century example is of the type that Vasco da Gama introduced which became so popular in Europe that restrictive laws had to be passed against calicos for the protection of the silk and woolen industries.



INDUSTRY NEEDS THE ARTIST PRESENT & PAST

BY M. D. C. CRAWFORD

THE part that the artists of America will play in the American textile industry of the future depends upon a combination of circumstances over which no individual or single group has complete control. But, if American industry is to produce works of art in textiles, it will have to depend, in no small degree, upon the assistance of artists, and, if artists are to participate in this form of art, they will have to know something about the limitations and the possibilities of the machine and the needs of the market. I can offer no stronger proof of my belief, in this matter, than the few illustrations which accompany this article, which prove that textiles in various parts of the world, and among varied races, and at widely scattered periods of time, must, by all reasonable human beings, be classed among the world's great works of art. This suggests that they were created, in their own time, by artists. Why should we expect anything different in our own day?

During World War I, and in the fantastic decades that followed, America, like the rest of the civilized world, depended upon Paris for its fashion models, and upon France for its fabrics of fashion. As a matter of fact, it was between the years 1914 and 1926 that the influence of Paris on the American fabric and apparel industries was at its zenith. It must be borne in mind that in the last war, the couture houses of Paris opened each season, and sold their models, not only to New York and other American cities, but to the world, and that the looms and dye houses and printing establishments of Lyons produced seasonable collections, and in spite of submarines, surface raiders, and the shortages of bottoms, shipped these costly fabrics to the same markets.

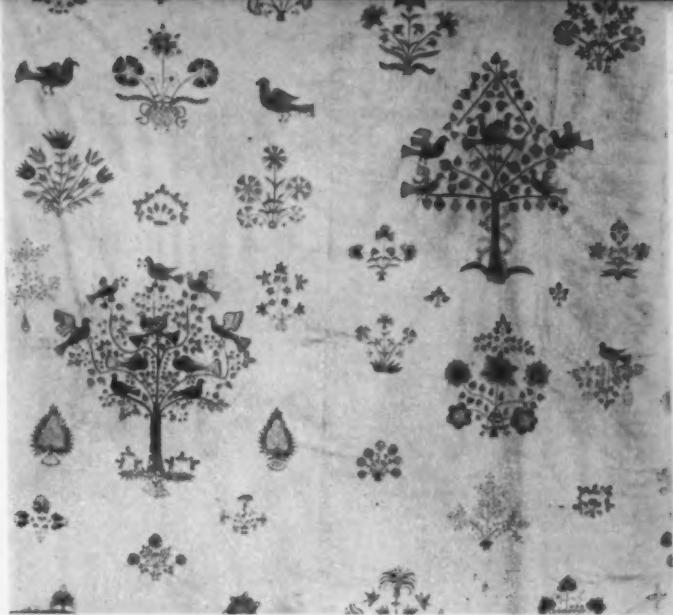
I might go on to say, with equal truth, that there had been a trade in luxury fabrics, and in styles, in spite of wars and invasions since the Crusades, but this would be an understatement, because we have a record of luxury trade which reaches clearly back to Sumerian-Babylonian times. Paris was merely one of the more recent cities to take her place in history as a center of world fashion.

A conservative date for the beginning of the French fashion industry would be the reign of Henry of Navarre, and the building up of the silk industry in Lyons. From that date on, the French Government, French industry, and the world of art in France combined, or coöordinated, their efforts with this objective constantly in mind.

It seems to me that the Fall of Paris, June 1940, is a most significant date for our fashion industries, and if we have the good judgment, energy, and persistence, I can see no reason why New York City might not take her place in the glittering pageant of historic fashion and art. But, so far, all that has been presented is the opportunity. It is too early to determine whether or not we will take advantage of it or not.

In the last war, and for a brief time afterwards, a few American artists did produce some of the most interesting silk prints I have ever seen. During the War there was a shortage of dyes, and colors rose to fantastic prices. During that period also, ocean freights went up, and with them the price of raw silk which touched, at one peak after the war, the incredible figure of \$18 a pound. Yet in spite of this, fashions were colorful and our silk industry was booming.

Today we have a complete dye industry of our own. Our synthetic
(Continued on page 43)



METROPOLITAN MUSEUM OF ART

MODERN designers might draw ideas from our own 18th century crewel-work just as Mary Breed, who embroidered the above, took hers from an East Indian calico.



COOPER UNION MUSEUM

HERCULES strangling lions, a Sumerian motif 12th century Andalusian weavers adopted from the Greeks (above).

AMERICA'S lace industry, not touched by priorities yet in dire need of revitalizing ideas, could profit by some of the vigorous simplicity of this pre-Inca Peruvian sample (below).

BROOKLYN MUSEUM



Knaths: Maturity of a Poetic American

BY DUNCAN PHILLIPS

Although he has been a major native painter since the twenties, Knaths is currently having his first complete New York exhibition. He was born in Wisconsin, studied at the Art Institute of Chicago beginning 1913, served in World War I, then painted in Provincetown, finally returning to the Middle West where he still works. Knaths' most consistent enthusiast and patron has been the distinguished Director of the Phillips Memorial Gallery in Washington, the author of this article.

KARL KNATHS is a poet of painting. The poetry is not as much in what he says as in the way he says it. In his art the lyricism is due to apparently simple but really very subtle relations which are more or less unconsciously achieved by one of the finest sensibilities of our period for painterly felicities.

There is a rationalizing element in the mind of man and even of the creative artist which would like to find a reason and a plan for the inexplicable and instinctive impulses, the intimate emotions, the whimsical fancies, and yes, for the accidental enchantments which happen sometimes on a bare or prepared canvas when a good painter is in good form. The rational is more familiar and more standardized than the emotional or the fanciful so that even the artists who, like Knaths, are most distinguished for their taste, their touch, their freshness and originality of vision are impelled to stress current theories of design or the structural patterns which they have imposed upon their poetry. Thus they make their technique and their dated aesthetics occupy the spotlight of their conscious attention. Nevertheless, they should never forget that "it is the crown and triumph of the artist not merely to convince but to enchant." There are ninety-nine of our competent painters out of a hundred who can convince us after a fashion. And yet that one outstanding exception who can enchant us, too, is likely to be the one whose art will live after him. There is a borderland between conscious logic of design and unconscious magic of creation where the artist draws deep upon both these sources of his strength. It was of this unmarked, indeterminate boundary in art between knowledge and instinct that Shakespeare was thinking when he asked in verse: "Tell me where is fancy bred, in the heart or in the head?" The word fancy here signifies, if I am right, the logic of lyricism, of relations which may or may not be rational, which may be a moment's caprice, or an inexplicable association of incon-



PHILLIPS MEMORIAL GALLERY, WASHINGTON

AN EARLY work which found speedy recognition, Knaths' "Cock and Glove" of 1928 has construction, humor, and a terseness of expression which recalls Japanese art.

gruous objects, or the choice of a dissonant color which makes two other colors sing. It is that borderland of art which many of the best painters inhabit. There, among our contempo-

rary American painters, Karl Knaths is to be found rationalizing with refreshed theory and sound precept what he has just done with spontaneous inspiration.

I enjoyed the art of Karl Knaths many years ago when I was not yet mature in the modern idiom and when I was unready to accept without reservations the dicta of the School to which he clearly belonged. But in the first pictures by Knaths which were brought to my attention I found an expressive calligraphy which I liked at once. The functional angular pattern had a robust health about it, the sort of sensitive vigor one associates not with sophisticated schools but with archaic art. And I saw that this strong simplicity was combined with a subtlety and a surprise of color which gave promise of a "paint quality" both rare and captivating. The whimsies of composition and drawing were like half-forgotten folk tunes or fairy tales translated into rational, cultivated, and even sophisticated pictures. The light which his color contained was functional and reinforced the color-form. Of the modernists and the pictorial story-tellers of our times who seem to get along in spite of an indifference to light in painting, it is undeniable to say that their colors are obvious, factual, and merely local. Such painters go about refusing to see what is happening miraculously before their eyes. Such people use color only to differentiate and define forms in airless

(Continued on page 40)



EXHIBITED AT THE BUCHHOLZ GALLERY

PHILLIPS MEMORIAL GALLERY, WASHINGTON

"TURKEY
in the
Straw,"
painted in
1941, with
its sharp
intersecting
lines shows
Knaths' ab-
sorption in
basic compo-
sition.



FOWLS,
both real
and in
effigy, have
been a
favorite
subject with
the artist.
Left, "Duck
Decoys,"
1931.

"Art Art" in Advertising

BY EDWARD ALDEN JEWELL

For the recent opening of the Art Directors Club's 21st annual advertising exhibition, the biggest show of its kind and the first ever held at the Metropolitan Museum, the distinguished art critic of The New York Times gave a lecture on the increasingly vital role played by pure artists in advertising of which significant excerpts appear in this article.

IT WAS former Mayor Hylan, I believe, who coined the phrase "art artist." This has been referred to as having enriched the vocabulary of art criticism. Maybe it did. At any rate it enlarged our vocabulary—a mixed blessing on that count, since the vocabulary of art was already several times as large as it need be.

There was, I always thought, something a little pathetic about that term. It seemed a kind of last valiant effort to segregate the pure and the impure; to part the sheep and goats asunder. But it was too late. As a matter of fact, hasn't it always been too late? It is one thing to set up a boundary of that sort and another thing to make it effective or to be certain that it will endure.

To tell the truth, the term "fine arts" has bothered me, intermittently, for a long while. It has somehow such an austere and detached and such a dreadfully smug sound. It is somehow, the term "fine arts," like a forlorn if defiant trumpet-call from the top of the Ivory Tower in which all "art artists" were once supposed to live, and in which some, it is to be feared, still actually do live.

But America has come a long way since then and nowadays we may begin actually to look into the matter of "fine art" in advertising.

Its projects have been rather numerous in the last few years,



BY LA MOTTE, author of the phonograph advertisement cited by Mr. Jewell: color illustration for the Farnsworth Television & Radio Corporation; N. W. Ayer & Son, advertising agents; Walter Reinsel, art director.



ART DIRECTORS CLUB, METROPOLITAN MUSEUM

BY COVARRUBIAS, author of a diamond advertisement mentioned by Mr. Jewell: this is a color illustration for the post-Pearl Harbor article on the Japanese in Fortune Magazine, Francis E. Brennan, art director.

and I regret to say that I am not conversant with all of them. The so-called "fine arts" in their own accustomed habitat—museums and galleries—can keep a reviewer so thoroughly occupied that he cannot—at any rate I cannot—possibly devote much time to magazines.

Among those I've noticed is the series of reproductions of paintings by living American artists that have been worked into advertisements for Lucky Strike cigarettes. About the most I can say for any of these is that, by calling in "art artists," this company has introduced a certain element of novelty and freshness. They are perfectly good commercial advertisements, but, with the best and most enterprising of intentions, they haven't gone very far toward proving much of anything.

There is considerable monotony, too, in the Lucky Strike paintings that have appeared thus far. As a matter of fact, I smoke my head off, and shall continue to do so, but I cannot work up any affection for that everlasting yellow leaf. There seems something inhibitingly "commercial," too, about the series. It is as if the artists, groping like babes in a strange wood, had been afraid fully and freely to be themselves.

But there are other examples that appear to me to be much more successful from the standpoint of an attempted marriage of commerce and "fine art." The task assigned was, in the first place, I should say, easier. Temptation to fall into a prescribed illustrative groove must be less virulent where music is concerned. Though each has its place in the scheme of human life, music is more abstract than tobacco. And as we know, abstraction always affords plenty of leeway.

For a particular Capehart phonograph-radio advertisement Bernard La Motte has contrived a sufficiently atmospheric setting for *Finlandia* by Jan Sibelius. It may not reflect all that Sibelius's music can convey. That would be a large order for any artist. But it does establish a mood, and, since there is no pressure of suspense-easing headlines, it sends your eye exploring down into the text. I must say the type that explains the presence of this painting in a phonograph radio advertisement is awfully small. But there is something elegant and unostentatious about it, and is certainly throws out fewer superlatives than does the bold type of the cigarette ads.

Another attractive Capehart advertisement in color called into play a painting by Franklin Watkins. This illustrates, or rather typifies the "Hallelujah Chorus" from Händel's *Messiah*. Watkins's style may be thought not perfectly equipped for the task of suggesting in plastic form the full-lunged, ringing, clear, tri-

umphant sweep of this great music. His colors are soft and his forms are never sharply defined. Yet the painting is in itself effective. It is basically appropriate. It harmonizes with, even though it may not completely rise to, the occasion. And here is provided a striking instance of an artist's retaining altogether his own style, the spirit of his own expression, even though his art is transferred, so to speak, to a foreign field. It is something that Watkins might have painted anyway. There are no concessions asked or granted.

The De Beers Consolidated Mines, Ltd. and Associated Companies also have brought out some well-considered color advertisements for diamonds. In this case, as I understand it, the De Beers Company assembled, by purchase, a group of paintings by contemporary European and American artists and then proceeded to build advertisements around them. Among the artists thus represented were Raoul Dufy, Derain, Marie Laurencin, Picasso, and Covarrubias. The last-named artist's work appeared especially well coördinated.

This series was handled, in my opinion, very successfully. There was no fanfare about "fine art," and text was informally phrased so as to allude, only in passing, to the art employed. The connection was not pounded home with a sledge-hammer. The whole thing seemed just to have happened. The connection between text and illustration seemed no more than implied. Yet sometimes, as in the Covarrubias advertisement, the aptness was so apparent that without the aid of text at all one got the whole story—the heart and initials carved on a tree, leading, perhaps years later, to an engagement ring. It carries us back to the cave drawings of so many centuries B.C., which had to tell everything pictorially because there was no alphabet.

Finally, I want to discuss quite another type of "fine arts" advertising. This involves the incorporation of paintings by celebrated old masters. Perhaps Mayor Hylan would have coined for them the term "fine art artists," as having a more exalted and mellowed and reverential sound than just plain "art artists."

Frankly I don't know which came first in the producer's mind, the painting of old masters or the whiskey that is blended as a "fine art artist" blends his colors. Anyhow, the name appeared: "Fine Arts Whiskey," and the old masters appeared too, gold frames and all. The tie-up is neat and complete. Perhaps some art-lovers, even though they may be confirmed whiskey drinkers too, drew back a little in shocked surprise, finding a masterpiece by Pieter Bruegel or by Van Dyck or Rembrandt or Frans Hals displayed on an advertising page of a magazine in convivial conjunction with an old-fashioned or a highball.

I can see how advertising of this nature might be carried too far. But it seems to me that this series was handled with sufficient dignity. A novel twist was added, too, by engaging contemporary artists to demonstrate the steps taken in painting a portrait. The idea is clever, but has the effect of reducing the whole painting process to a mere recipe. As a matter of fact, painting isn't quite so simple a matter as that, despite the fact that these demonstrations make it seem as simple as baking a cake—or blending a whiskey.

I want especially to mention the Dole Pineapple advertisements of a few years ago for which the French artist Pierre Roy and the American artist Georgia O'Keeffe were commissioned to paint. Both were sent to Hawaii for several months, to study the land of the pineapple and to paint whatever appealed to them. It seems there were no strings attached. They were given

carte blanche. The results were interesting and sometimes amusing.

Pierre Roy turned in "copy" that must have satisfied every desire of the advertising department. I didn't happen to see the advertisement in which his art figured when it appeared



REALISM painted and photographic, in advertising: color illustration above by Stevan Dohanos for the Travelers Insurance Company advertising; Young & Rubicam, agents; Robert Wilson, art director. Photograph by Herman Wall for Vultee Aircraft; Logan & Arnold, agents; Harry Brinckman, art director.



in the magazines, but a color proof sent to me reveals the completeness with which Pierre Roy entered into the spirit of the transaction. Using one of his favorite devices—a window with landscape beyond (a typical Hawaiian landscape in this case)—the artist placed, along with other objects on the sill, a large glass of pineapple juice. That was very much O.K. The painting seems not at all in Pierre Roy's own style, despite an arrangement of forms that he has used so often in easel pictures. It cannot compare with the best of his easel paintings, but it made an excellent pineapple advertisement.

Georgia O'Keeffe, however, proved to some extent a problem. She brought back a lot of quite typical canvases—just the sort she would have painted had she visited Hawaii without a commission. She brought back gorgeous tropical flowers, landscapes, etc., but no pineapple. (Continued on page 41)

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'
OPINIONS OF ONE MAN SHOWS
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devore—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Henry McBride—H. McB.
Melville Upton—M. U.

JOURNAL-AMERICAN
Margaret Breuning—M. B.
WORLD-TELEGRAM
Emily Genauer—E. G.

BAZ, Portrait Painters
Clearing House
(see ART NEWS,
April 15, p. 29)

... is sometimes serious to the point of literateness. His technical equipment is remarkable. He uses backgrounds to indicate the nature or interests of his subjects. The work, if somewhat unexciting, is honest and sure. H. D.

Not only does Baz hold the mirror up to nature clearly, but also he seems to hold the magnifying glass up to it. For his portraits have the exactitude, the skillful finish and texture of miniatures increased to conventional portrait proportions. The effect is superphotographic. C. B.

... claims attention at the outset from the fact that while he paints exclusively in water colors he prides himself on breaking every technical rule associated with the medium. He certainly accomplishes that purpose, throws spontaneously aside, and builds up his figures as carefully as though he were carving them in stone. M. U.

He employs the most delicate and precise brush strokes, getting results that resemble nothing so much as fine portrait photography. This is all pretty slick and fashionable stuff. ... Baz has very considerable technical skill, no doubt. But it's pretty pedestrian in its application. E. G.

BEWLEY, Grand
Central (Gotham)
(see ART NEWS,
April 15, p. 29)

Bewley's approach is not unlike that of the late Frederick Frieseke. A delicate crushed flower essence palette pervades some of the pictures, which are essentially in the decorative-academic vein. H. D.

... has "quality" in the light, gracious meaning of the term. His portraits, nearly all of children, show real tenderness, and his technique is exactly adjusted to the spirit of his subjects, being somehow gentle in its breadth. His color also is pleasing. R. C.

The artist limits himself chiefly to portraits of women and children, which he paints in a manner that should meet with the approval of all concerned. M. U.

BINET, Morton
(see ART NEWS,
April 1, p. 29)

If professional finish and technique are sometimes lacking, the artist nevertheless occasionally realizes character effectively in the faces of his subjects and paints with great earnestness. H. D.

There are some bright little beach scenes and other landscapes among his pictures that are mildly appealing, but Binet does best with still lifes. ... The work is colorful and depends much for effect on simplicity of form and pattern. C. B.

The Hungarian-born artist is a business man, who spends his leisure time in painting. H. McB.

Unquestionably he has technical skill. He draws well. ... But his general approach is hard, academic, commonplace. And his use of color is strictly representational rather than plastic. With all that, put him down as a man to be watched. E. G.

CARROLL, Rehn
(see ART NEWS,
April 15, p. 27)

His eluding and very subtly bravura style, which has been called but is by no means mere "fluff," reaches full fruition in what seems to me Carroll's finest accomplishment to date: the full-length standing portrait of "Pinky." I do not care for all of the new canvases. ... E. A. J.

The leading trait of John Carroll is his originality. Whether he is painting a portrait or landscape he adds to his close observation of the visible fact the stamp of a personal point of view. ... Now and then Mr. Carroll's mode of illuminating his subject comes perilously near to being facetious. R. C.

There is the same slippery, slithery use of the oil pigment, the same boldness of attack, the same indifference to accuracy of detail; in short, the same combination of amateurishness and professionalism, and also the same strange charm; for there is some charm. H. McB.

The imaginative design and distinction of color which Mr. Carroll possesses are evidenced in these works, where the idea is carried completely through to authority of statement and not allowed to become nebulous. ... reveal not only the gifts of this artist as a painter, but his power of concentrated expression. M. B.

GLUCKMANN,
Schneider-Gabriel
(see ART NEWS,
this issue, p. 36)

The nudes and heads are exquisitely painted, firm in the drawing and lovely in texture. But one may feel that there is something at the core of this work too sweetly soft. Under the ravishing surfaces one suspects marshmallow. E. A. J.

There is a confident accuracy about his realism that is by itself interesting. In ideas his range does not appear to be wide, but in his registration of the observed fact he is unquestionably an able craftsman. R. C.

Everything is handled with a subtlety of modeling which, while it loses nothing in solidity and volume, has a delicacy about it that makes it seem as though it were simply wished on the canvas. M. U.

One or two are rare track or barroom studies in which shadowy forms of clothed and standing figures are so dimly discernible as to give the whole composition an almost abstract air. What you get, then, are opulent surfaces, dark and warm in tone, organized into compositions that are mysterious and arresting. E. G.

GROPPER, A.C.A.
(see ART NEWS,
April 15, p. 27)

Many of the war episodes and some of the social subjects as well scream at us with lurid fury. ... Quality leaves its reassuring imprint upon a few of the canvases. Too often it seems just a matter of crudely and frenetically flippantly painted. E. A. J.

To a considerable extent these subjects involve a higher range of vivid color than heretofore, and new gains in quality are recorded. But the essential thing is the drama with which the artist fills his work, making each subject a picture and a poignant symbol of life. C. B.

... has a fluent and individual style. He has a rich color sense and an unctuous appreciation of the pigment. ... His composition is also easy and satisfactory, and the total result is good decoration. H. McB.

The most elaborate of them, curiously, manage to be the best. Composition has never been a problem to Gropper. Texture, color and form have. In these new canvases Gropper takes them all in stride. There are richness of surface and texture, delicacy, subtlety and most expressive use of color. E. G.

MENKES, Passageway
(see ART NEWS,
this issue, p. 36)

... his well-disciplined talent seems to express itself with most distinction in still-life. Menkes has developed a vigorous decorative style of his own, even though indebtedness to Cézanne emerges frequently. E. A. J.

Lover of color, a well developed sense of composition and substantial painterly qualities all go to make up the full, rich substance of this artist's work. ... He achieves his ample, rich-hued effects in painting with freedom of style. C. B.

... has a fluent and individual style. He has a rich color sense and an unctuous appreciation of the pigment. ... His composition is also easy and satisfactory, and the total result is good decoration. H. McB.

Menkes is that rare artist whose pictures at the same time please the innocent (and the sophisticates, too) with their charm and the initiated with their plastic and formal attributes. ... In nearly all of his pictures are robust color, broad brushwork, carefully controlled design and a lovely luminous quality. E. G.

PEIRCE, Midtown
(see ART NEWS,
April 15, p. 29)

Still a lusty playboy, Peirce exercises his robustious humor by signing his initials on a tombstone in a view of a country graveyard. ... Much of his impressionistic oil manner is carried over in his brush work. It is a jolly report of his life that Peirce makes. H. D.

... shows his skill in drawing in these works, as well as his robust color, several of the watercolors being elaborate upon an intricate mesh of lines which adds to the clarity and precision of the effects he achieves. The results are altogether firm and substantial, and exhibit a generous, pulsating warmth. R. C.

They reinforce the idea of a new seriousness in this artist, grounded, probably, on the assurance of being in possession of a style of his own. ... They have a calligraphic swiftness of approach and a sureness of touch. H. McB.

As usual he paints them with the gusto, the speed, the tremendous nervous energy which have always marked his work whether in oil or watercolor. You'll love these things first for their bubbling joyousness. You'll return to them for the painter's technical wizardry. ... as usual they're a saga of everything good and wholesome and healthy in life. E. G.

PELLAN, Bignon
(see ART NEWS,
April 15, p. 29)

... a former Paris exhibitor, is showing rather garishly bright abstractions and semi-abstractions, pretty much à la mode, with much use of deep reds and blues. H. D.

... has the taste, the esprit and the fluency of a born decorator. ... Most original are the effects of Pellan's strong primary colors, which contribute to the frank, ornamental appearance of all that he paints. C. B.

... handles the modern idiom as though he had been born to it. He is abstract with, occasionally in his still-lifes, a touch of realism, but his chief joy is in using the most brilliant colors procurable in the shops. H. McB.

... are carried out in a clear, insistent palette. ... yet the well-considered color patterns do not give an impression of eliant color so much as intensity of expression, esthetic emotion raised to the Nth degree, yet completely ordered and logical. M. B.

He hasn't the clumsiness, the utter lack of facility of most of the others. On the other hand, he hasn't that flair for dramatic and original design which does mark the work of one or two of the most inept draughtsmen. At any rate his colors have clarity and freshness. E. G.

SANTO, Harriman
(see ART NEWS,
April 1, p. 27)

... is showing the best work of her career. After a long struggle with abstraction, per se, she has emerged with a sound abstract basis for her landscapes and still-lifes—solid achievement fully orchestrated in color. H. D.

Though she views nature in her work through the prismatics glasses which transform facts into fantasy, imagination with her is intelligently as well as emotionally related to the object. C. B.

... simple and naive approach with occasionally a truth revealed with all the emphasis that a confirmed realist could command. There is nothing complicated or tortured in the nature that Patsy Santo knows and there is in his serenity an excellent antidote for the troubles of this period. H. McB.

Unlike most abstractions, there is nothing arid in her work, but a fullness of inner life attained in large part through beauty of textures and sweeping color rhythms. The artist escapes, in the greater part of the paintings, rigidity of geometrical design, giving her canvases a melodic phrasing. ... M. B.

... indicate his virtuosity has suffered no eclipse, for portraits of the nacreous flesh, gleaming jewels, and dazzling fabrics are here as magically presented as in his previous work. Some landscapes and flower pieces are an interesting divergence from the artist's usual themes. M. B.

STEVENSON,
Fifteen
(see ART NEWS,
April 15, p. 29)

... suggest that he has superficially carried on the Boldini bravura tradition to such a degree that our commercial artists might term it "swash." Figure confects with anemically sensual looking nudes supplement the portraits. H. D.

He paints and draws with the utmost ease, apparently, and in a highly sophisticated manner. ... But his art suffers from a grievous lack, the lack of that mysterious and precious element which is known in the jargon of criticism as "quality." R. C.

He is clever undoubtedly and seems long ago to have reached the point where he could play with his technic without being greatly concerned about anything else. His portraits ... are presumably excellent likenesses. And that is perhaps enough. M. U.

An admirable quality in John Whorf is his willingness to undertake difficult jobs. Nothing is too hard for him in the way of subject matter. ... shows no lessening of the artist's ambition and all are as thorough as usual. H. McB.

... his usual astonishing technical performance is no more marked than a remarkable gain in soundness of form, depth of spatial design and significance of content. ... Mr. Whorf has penetrated the alluring surfaces of his watercolors and found much richer pictorial ideas in this process. M. B.

WHORF, Milch
(see ART NEWS,
April 15, p. 28)

... strike no new note, unless it be in the effective "Dunes" paper. He continues to handle the medium effectively. An apparent indebtedness to Homer and Sargent persists, but does not smother originality. E. A. J.

... typical in the brilliant manner with which he paints and representative of the things he does best. ... They are turned out richly and beautifully, with full overtones of mood that add to the fine flavor of the artist's work. ... continues now as before, one of our ablest watercolorists. C. B.

THE PASSING SHOWS

GALLATIN: PURE FORM & TEXTURE

IF THE captious (but there are fewer such today, when abstract art has made its hit) say that they don't know what A. E. Gallatin is driving at in his paintings which are about to be shown at the Passe-d'oit Gallery, let them note that only one picture there was done from patterns existing in real life. This is the composition—Composition is the title applying to all the canvases—whose point of departure was the highest tower-mass at Kenilworth Castle, the ramparts being a curving deep blue in the foreground.

If one is to appreciate abstract art, one must try to forget what the artist was driving at—in real life. With generally no preliminary drawing, these canvases give their whole effort to being plastic and architectonic in much the same way that archaic sculpture and ancient textiles do. The relation to textiles—but modern ones—is es-

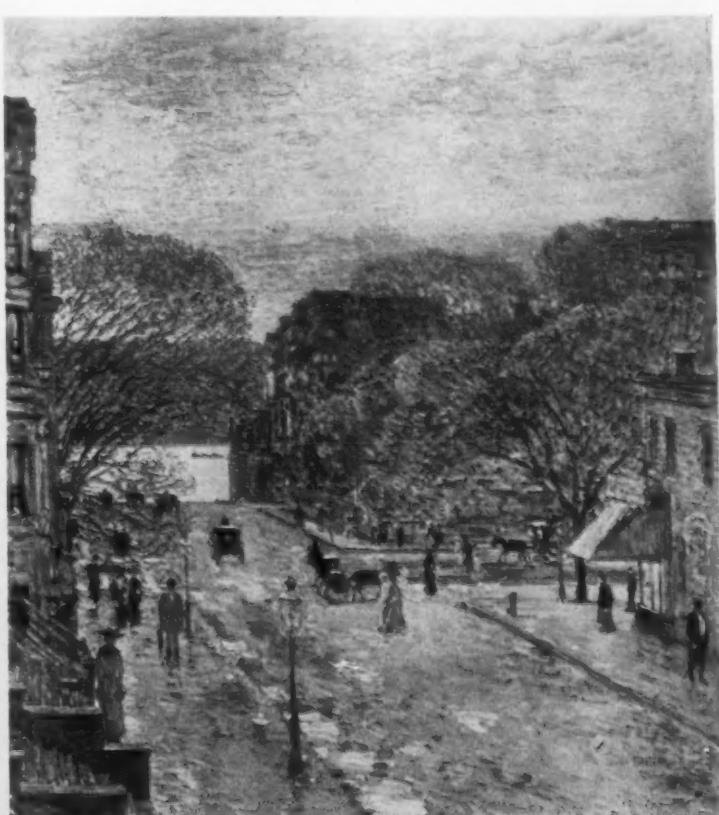
specially noticeable in the composition reproduced in color on page 25 which, from its dark brown center, rough as burnt toast, to the hard, shell-like feeling of the cream white ground, could be a multiple source of inspiration to the enterprising designer-manufacturer. In others you find what you will: maybe it is a handful of money cartwheeling around an iron girder high up in the sky, maybe the design cannot so easily be deciphered. But colors—restful palettes of orange brown and navy blue, or of pink and green—and textures, thick flat paint sometimes quite pure, sometimes mixed with sand for granulation, compose part of the novelty of Mr. Gallatin's method. This gives strength, though it does not entirely compensate for the chief weakness of this particular style: a stolidity which seems to keep mitigating delicacy and subtlety at bay.

J. W. L.

HALF-CENTURY AT MACBETH'S

THE Fiftieth Anniversary of the Macbeth Gallery is at hand. Its founder at 237 5th Avenue, William Macbeth, died in 1917, completing the first quarter century of this famous gallery for latterday American painting, while Robert his son died in 1940, two years

before he could observe the termination of the gallery's half-century mark. The paintings now assembled give a good idea of the men for whose work Macbeth père, and even fils, had the most affection: Blakelock, Brush, Wyant, Sargent, Ryder, Homer, Myers, George Luks,



MACBETH GALLERY
CHILDE HASSAM: "Spring in West 78th Street."



SELIGMANN GALLERY
CLAUDE DOMEC: "The Unicorn."

Homer Martin, Inness, and Henri.

Robert Macbeth also opened up the gallery to newer contemporary influences like Corbino, Chatterton, Brackman, Moses Soyer, Reindel, Andrew Wyeth, Kosa, Pleissner, and a host of others, but contemporaries are excluded from this show, and perhaps wisely, for they

would have made it too unwieldy.

Of what is shown we especially liked the lovely Theodore Robinson Valley of the Seine, Charles Hawthorne's Fisher Boy, Thomas Dewing's The Letter—from the Canajoharie Art Gallery—one of Dewing's masterpieces, and Eli-shemius' Lake George. J. W. L.

LANDSCAPE, XX CENTURY STYLE

THE landscapes by living American and European painters at the Seligmann Galleries prove only that good art of different climes is almost indistinguishable in quality. A Corbino consorts well with a Marquet; a Bruce with a Domec or a Chirico. Billotte and Gilbert,

a young Parisian, influenced by Boudin, have entrancing values in the particular canvases shown and together with Domec, run away with the exhibition. The other exhibitors are Blatas, Botkin, Derain, Jacobi, Kuehne, Menkes, Segy, Maurice Sterne, Utrillo. J. W. L.

BRAQUE, MAESTRO OF TEXTURES

TWO qualities uniquely distinguish the art of Georges Braque, and the thirteen paintings that currently constitute a qualitative cross-section at Paul Rosenberg's serve to emphasize them both. The first is probably the most adept use of pigment, that which is called painterliness, to be found among living artists. The second is his complete sense for the ultimate decorative function of painting—or one should perhaps say the architectonic function, for the modern world has forgotten that Giotto and Michelangelo, Rubens and Goya, were decorators in the best meaning of the word.

That kind of decoration implies a comprehension of form and color—and, indeed, surface, which brings us back to the first premise of pigment—for their own sake. It is obvious that for a sophisticated visual experience today, such comprehension must reach out beyond the pedestrian confines of realism. Whether Braque's particular path,

that of Analytical Cubism, is the universally justifiable one, is hard to say or even to predict. In its earlier forms, it differed from his colleague Picasso's similar direction in that the latter used Cubist forms as symbols for a whole scheme of emotion, whereas Braque used them as codified but nonetheless solid tokens of the finite world.

Later on, in the second half of the period 1925-37 which the present exhibition covers, Braque seems to have grown dissatisfied with his dialect and begun to play with ideas of a realism that is really quite emotional in its introduction of human figures as well as in marines (which are not represented here). That seems an understandably human failing, even in this rational age, but every man to his best bent. Give me the Braque of the all-seeing reduction of materia into the paintable, the anecdotal, and the optically, and hence sensually, delightful—the Braque of those delicious, quite eatable pigments, of those scratchy



460 PARK AVENUE GALLERY

AMY JONES: "Dr. Thaddeus Hyatt."

sand-surfaces, of those tongue-in-cheek yet never tiresome *trompe-l'oeil* textures of wood and fruit-skins.

A. M. F.

JONES

PORTRAITS in tempera take the eye at Amy Jones' New York bow at the 460 Park Avenue Gallery. Trained at the Pratt Institute and later at Buffalo, this painter who works and teaches at Saranac, turns out sympathetic likenesses with quizzical twists. She carries the quizzicalness to its logical conclusion when she paints *Mrs. McRady*—an old woman in church whose hair and feathers, seen from the back, are marvels. Watercolors of houses in the rain and a bright kitchen interior have a glint. D. B.

BENTON

LAST year it was barrooms and brothels, this year it's the horrors of war: when better opportunism is available, Benton will build it. "The Year of Peril" is what, with modest sensationalism, he entitles a series of war subjects he currently shows at the Associated American Artists, Inc., accompanied by a fanfare of publicity so brassy and tympanous even for Benton that it seems no breach of editorial ethics to divulge that this exhibition holds the all-time record for advance assault by mimeograph, typewriter, and colorprint. Against that, as a matter of fact, the only conceivable defense has been to stay away from the exhibition, a circumstance deliberately invited by the fact that I have before me an elaborate and expensive brochure reproducing seven of these paintings in full colors, sent to me with the compliments of the dealers, and so excellent a tabloid view of this latest Bentoniana that I have no further desire to see it.

The reproductions indicate that, within the poster style in which Benton has no little ability, he has compounded his vague Baroque mannerism with the sort of boys'-book imagination that now expresses itself in the Superman comic strip, to achieve an amalgam which so overplays its theme of blood, thunder, and destruction that it ends in looking like the silliest scene in Donald Duck's mix-ups with jam and fly-paper. Ranged alongside either the great commentaries on war by artists from Callot to Goya, or the functional graphic propaganda of the last war by men like Forain or Raemakers, these pictures are ridiculous in relation to their propagandistic as well as their artistic end. A. M. F.

BOSA

FIGURES in cityscapes, used for vivification, engross Louis Bosa. He has tact in their use and you'll not find one that is superfluous. His oils and gouaches at the Kleemann Gallery are full of swiftness. One must have a stout heart to live in Bosa's pictures. A skater-like swiftness catches hold of the people. They are all doing something, and quickly, even when but fishing. His figures would soon capsize in a flat-bottomed boat. If they thus play merry hob with the staid old world, they're expressive of New Yorkese. The small gouache, *Skating in the Park*, is admirable as night scene and as sheer fine painting, the boles of trees like rock-pines shining half a mile away and a red church enlivening the distance. Bosa's clever use of juxtaposed color notes—an aquamarine and a pink being usual—is an important sidelight. J. W. L.

SPAGNA

ECONOMY of means can count for a great deal in art, particularly if the artist resorts to economy to say something artistically instead of for the purpose of avoiding a statement. Spagna, in his first solo for several years, now at Midtown, is reticent with telling effect. He seems to cover the whole canvas with a ground color—usually a deep blue—and then to pick out the picture in tones of orange and chartreuse which emerge with a quiet firmness. In still-lifes where a few objects are sparingly placed on a bare table and in waterscapes where a few simply indicated boats and buildings tell the plastic story, he can evoke a good deal of atmosphere and mood by leaving a large portion of the canvas in the flat blue.

The interest he has always had in circus folk and other perform-

ers is echoed in a couple of pictures of dancers which in a way re-interpret Picasso's Blue Period and Matisse Fauvism. Re-interpret, not imitate. In a picture of a street fire he makes the blaze burn bright, but takes the objective point of view of a casual passer-by. Not so in the Air Raid, indicated by a group of upturned faces, and packed with an eery understanding.

D. B.

OSBORNE

TALENT Thierry Osborne has, and not a doubt of it. Clearing off several paintings for him last fall, when this half-British, half-French painter was newly arrived, the Carstairs Gallery packed him off to Cuba. What he has brought back, like *Parque de la Fraternidad* or *El Prado*, are direct, quick, sophisticated works. Flowers, which represent roses, is one of the most thrilling still-lives we have lately seen—not much paint, but the spirit of the thing is catching and the color beautiful. The same goes for all the winter scenes that Osborne painted (one only week before last) in Central Park. J. W. L.

VANGUARD II

LAST year Harlow, Keppel introduced a print show with the title of Vanguard. This was comprised of men and women whose work was both fresh and spontaneous in itself and showed more promise. The opposite of "has-beens," these artists plus some others whose work has been winnowed on the basis of taste alone, now form the Second Annual Vanguard. Mabel Farmer for her *Moth* and *Hermit Crabs*, which have a delightfully Japanese calligraphy; Minetta Good for her *Landscape*

with *Memories*, modernistically compartmentalized but traditionally drawn, and her *Still-Life with Fruit*, a fruit piece almost as titillating in black and white as Preston Dickinson's in color, are leaders. J. W. L.

BOGDANOVICH

AT the Lilienfeld Galleries the Yugoslav Borislav Bogdanovich makes his bow. He paints on large canvases and spaciously. The women who are in them are calm, sewing, or, like one of them, asleep in a rocker, exuding an atmosphere of peace and hot summer air. The color is not always greatly harmonized, but its best modulation is in *Still-Life with Flowers*. *Red Flowers*, *Blue Dress*, and *Still-Life with White Hat* (despite its flattish color) are among the best. J. W. L.

KNEE

PAPERS on a vertical axis, painted with primitivistic sense of detail and sometimes the forms of Indian art in trees, rivers, and so on, mark the mind of Gina Knee at the Willard Gallery. There is more detail than the eye can take in at one good look, and one is reminded also of samplers where things may be well ordered and on the same plane but which are replete with little doings and objects as a notion counter. J. W. L.

PETERSEN

THE septuagenarian whose oils, watercolors, and etchings are at the Allison Gallery is a story in himself. He is Martin Petersen, Danish born, who for fifty years has been head draftsman of the College of Physicians and Surgeons, and this is his first one man show. It will be agreed that Petersen's pretty glum trade. But there is



MIDTOWN GALLERIES

VINCENT SPAGNA: "Air Raid."

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GEORGETTE PASSEDOIT GALLERY
SIGMUND MENKES: "Still-life with pineapple."

not a trace of the clinical in the exhibition of Petersen.

His etchings, which date from 1928, sometimes are Sloanish, as in *A Restaurant Interior*, and sometimes, as in *Four Corners*, hark back to Martin Lewis. But those of 1941, e.g. *A Day in Riverside Park*, have a quite independent strength of draftsmanship. One notes this robustness most of all in watercolors of the sea. J. W. L.

MELTSNER

THEATRICAL personalities figure in most of Paul Meltsner's paintings shown at the Ferargil Galleries for the benefit of the American Theatre Wing War Service. With his familiar slickness he paints them flatly and brightly, doing well by novelist Gipsy Rose Lee and such performers as Carmens Miranda and Amaya, the beautiful Zorina, and the cosy principals of *Life with Father*. But not so well by Gertrude Lawrence who is sponsoring the exhibition.

But when he gets away from the stage, lo! he becomes a painter instead of a smooth caricaturist in oils. The large *Country Gentleman* has less crisp dash and more tenderness of sentiment and of brushwork. A well done series of refugee children are definitely Impressionistic, and only the sharp light effects which Meltsner knows so well how to use betray the fact that they are by the hand that produced the theatrical portraits. D. B.

MENKES

TO CELEBRATE Menkes' American citizenship—his final papers, awaited for five years, came through just the other day—Georgette Passedoit decided to give him a show. Polish Menkes paints with a French fluidity which, if it has nothing very marked to say for itself, speaks well of a lot of others.

The still-lives, heaped in studio corners with a knowing insouciance, are sound if not ultra-provocative affairs. What with memories of the Renoir show still strong, Melon stands up remarkably well. Peonies may be Derain-like but it is also charming. There is a nostalgic latter-day Orientalism about Menkes' tawny-skinned veiled ladies in which his favorite green and orange appear to good effect. R. F.

MEYER

IT is natural that at the Wakefield Gallery's exhibition of the oils of Felicia Meyer you will see influences of her father, Herbert, and of her husband, Reginald Marsh. The father comes out in various Vermont landscapes, such as *School House*, which have his lightness of touch, if not his poeticism, while the husband comes out in *Lower Fifth Avenue* in its taste for the pedestrians, particularly unhattled office girls. This painting, however, is given more attention for its architecture and lovely sickle-mooned evening than for its figures. J. W. L.

QUATUOR

OF the four exhibitors at the Studio Guild, two proffer oils, one, watercolors, and the other, Beatrice Field, drawings. Miss Field is from Winchester, Massachusetts, and hangs two pencil drawings of the Harvard Yard, of which Appleton Chapel is the better, and some crayons of tree studies. Maud Sargent, landscape architect; leaves as her best watercolor contributions *Wild Lupin*, *Montana Peaks*, and *East River*. Estelle Levy with her seven oils is most rememberable for *Doorway to the Jungle Garden*.

May Marshall, has ambitious compositions in which colors are not easily enough modulated.

FOR RUSSIA

THE finer pictures among the collection of contemporary Americans at the Seligmann Gallery on sale for the benefit of Russian War Relief are *Spring Willows* by Henry Varnum Poor, a watercolor landscape by Adolf Dehn, a still-life of a wine glass by Schnakenberg, and a tree by Burliuk. Interestingly, four Japanese—Ishigaki, Nagai, Tamotsu, and Kuniyoshi—also exhibit. The other Americans, though several of the Japanese-born like Kuniyoshi may be naturalized, are Picken, Harrington, Botkin, Gwathmey, Sternberg, Refregier, and Stillman. J. W. L.

MONZA

THE Artists' Gallery in Louis Monza has a primitive painter much more interested in the fierceness of sociological incidents than the primitive usually is. His oils showing the inside of a Nazi hospital and Lenin directing the Red soldiery, of a man and his family trying to protect themselves from a downpour of bombs, are all of a piece for their ideas and their techniques. If the technique is weak in the puerile sense, it is not ashamed to proclaim its weakness—and that very unabashedness gives it the force of honesty. J. W. L.

MORE NEW SHOWS

VYING with each other for the boudoir crown of the month are two Slavic exponents of the fallen shoulder strap aesthetic, Tade Styka at Acquavella and Grigory

Gluckmann across the street at Schneider-Gabriel. In addition to his figure pieces, aimed at the bachelor apartment, Styka shows many of his almost incredibly facile portraits.

Gluckmann is the better painter of the two and indeed has the technical equipment in the form of a solid use of oils and fine flair for composition to produce sounder things than pornographic females.

AT THE Argent Galleries is a mother and daughter exhibition. It is partly a memorial one, because Jane Stanley died in 1940. Her daughter, Alice Acheson, paints chiefly in the Province of Quebec, Maryland, and Virginia. An upward-flecked brushstroke in combination with colors that sweep into each other keeps the various registers in the canvases from appearing dull and in *Blue Ridge Farm, Hills, Charlottesville, and Weeding the Garden*, she has turned out painterlike work.

AN ADMIRABLE composer, A Louis Ribak at the A.C.A. Gallery finds time to infuse a good deal of color into his oils. His *Billiard Tournament* is an effective bit of sport-light, a splendid achievement both in color and composition, as is *Shadow Boxers*, which enlivened the Whitney Annual two years ago. Ribak sees nature as graciously as John Sloan, under whom he studied, once did.

POINTILLISM and Cubism have been important for Gertrude Van Allen whose canvases and watercolors are at Vendome. She has taught herself a great deal by analyzing forms and colors, and is at her best—solid and bright—when she applies the lessons without being either Pointillist or Cubist.

STUDENT with Elmer Browne and Julius Delbos, Jeanne Mertz, who is half French and half Dutch, is showing watercolors at the Barbizon-Plaza. She has found some good camera angles, so to speak, from which she has made rather unusual compositions, like *Looking Up, St. Patrick's Cathedral*, and *Rockefeller Center*. But though she paints broadly and at times colors attractively, her washes are too watery.

AT the Fifteen Gallery a former singer and commercial designer for a bank, Norman Mason, exhibits oils. He started in the field of painting as a late comer, but knew people like Henri and Waldo Peirce who have given him cherished pointers. Mason's work, especially the 1939 French scenes from Cannes and the Lac d'Annecy, is fresh and nicely composed, if a little too obvious in its color values.



FERARGIL GALLERIES

PAUL MELTSNER: "Portrait of Howard Lindsay and Dorothy Stickney."

"Renaissance in Fashion 1942"

is now on display in the Great Hall of the Metropolitan Museum of Art. It represents more than a year of planning and creative effort.

To the Metropolitan Museum of Art, and to the distinguished costume and fabric designers, whose combined efforts have made "Renaissance in Fashion 1942" a reality, we offer our warmest congratulations. In these troubled times, under the shifting pressure of events, this great undertaking has called for, not only vast resources and great skills, but courage and vision of the highest order. It marks an epoch in art history, and the history of Fashion in America.

The Museum is the custodian of the records of five thousand years of art in civilization. In each age, these traditions have found their living interpretation through the artists of their own time and country. The gracious creations of the ages have survived endless wars and innumerable disasters, because, in all ages, men and women have strongly resolved that beauty shall never perish.

The costume and fabric industries of this nation are the material expression of ideas in fashion, of beauty in merchandise. A great museum, and a group of gifted artists, have offered to these vast industries inspiration and leadership in the time of crisis.

M. D. C. Crawford
Research Editor
Fairchild Publications

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Museum and Mode

(Continued from page 22)

something brand new in the woolens line developed by a far-sighted firm who realized that their allotment of wool would be cut down but that fur, though equally warm, is not on the priorities list. This company has also a new type of jerseys in colors taken from Persian miniatures at the museum. Catoir, the celebrated silk house whose clientele runs all the way from Hollywood to the Roman Catholic clergy, has a line of enormously effective damasks—materials which with the simplest treatment would

both the music and the wagon upon which to jump.

It is natural to ask why, with our casual manners and informal town and country habits, the Metropolitan should have chosen the Renaissance as the source of inspiration of their first fashion show. A primary reason is the wealth of detail and color of this period; the second one lies in the spirit of liberality and expansion animating the Renaissance individual which might well stand as an ideal for us today. Nevertheless this is a hard period to adapt, the task being especially difficult because the outlines were so different, the fabrics so heavy



AFTER BRONZINO'S "Portrait of Lucrezia de' Medici" (see insert) Helena Rubinstein devised this flattering pearly evening coiffure.

make an important looking dress. Glendale Linens, Inc., has garnered motifs from ceilings, from religious vestments, and from paintings for use on the light silks such as Jay Thorpe selected for their evening model.

A style show which can launch a whole new wave of dresses is exactly what the wholesale manufacturers have been dreaming about. It is just this that they have lacked in the absence of fashion leadership during the past couple of years. Small firms cannot afford the services of the best designers and so must rely upon their ability to jump on the band wagon once the right tune is struck up. With "Renaissance in Fashion 1942" the Metropolitan Museum has provided

and unwieldy, the feeling of wealth and luxuriousness so opposed to anything we understand today. Take, for instance, the *Portrait of a Woman* by Veronese at the Metropolitan. The picture is anything but a fashion plate of 1942 though undoubtedly chic for 1500. Such a model was both a stimulant and a challenge to the designers. The show proves how successfully such ideas can be adapted to fit into our scheme for life and yet retain the basic lines and colors of the work of art. If a definite trend can be foreseen out of this show it will be in just such a wide, square neckline as Veronese painted. Nettie Rosenstein uses it with striking effect on her gold and gossamer evening dress. So do many others

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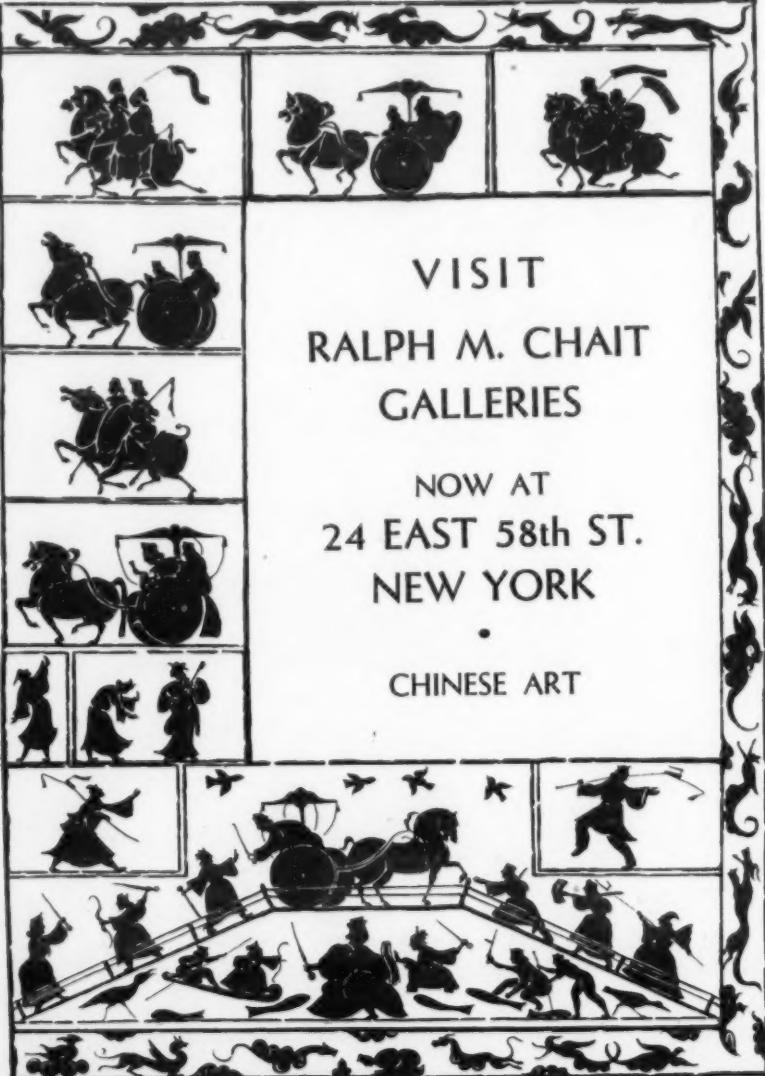
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whose opinions can mean new styles. Those new décolletés of course require jewelry. Some of the designers have borrowed actual Renaissance medals or engraved gems to complete their ensembles but Omar Kiam created his own and incorporated it into the dress.

Renaissance armor, in itself a cumbersome affair, has suggested silhouettes to other designers. Thus modern jackets and bodices, smartly flared, tailored with a rigid stylization, are only following the outlines of the "iron clothes" which by 1550 had already outlived their usefulness and were themselves imitating the brocade doublets of the period. Bergdorf Goodman and Germaine Monteil were quick to realize the tremendous possibilities of chain mail.

The thoughts inspired by these clothes will inevitably be accompanied by thoughts about hair. Many women want to complete the new personality that comes with a fresh approach to their clothes by a change of coiffure. Perhaps they will turn to old portraits for their

ideas and if they do they will be following in the steps of the professionals. Helena Rubinstein has set an excellent example. This noted beauty expert took Bronzino's *Portrait of Lucrezia de' Medici* and adapted a coiffure from her headdress that is completely modern and yet has all the artistry of the old master. Others may evolve their own ideas and choose braids twined with pearls, or Van Dyckian finger curls, or Florentine page hair cuts.

In offering such and other practical suggestions a museum is fulfilling its ideal function. It must work for the layman as well as for the professional. It must lead the way to a new taste standard. "Renaissance in Fashion 1942" is an entirely revolutionary venture in the museum field. It is equally new in the field of fashion and undoubtedly marks a milestone for both. If, as our various other articles in these pages urge, America can really qualify to lead in the world in designing clothes, the new motto may become "Watch the Metropolitan!"

Karl Knaths

(Continued from page 29)

space. Now we have come to associate luminous colors with the best French painting from Chardin and Cézanne to Bonnard and Braque, and so our American painters eager to be free of France are obviously afraid of luminosity. Knaths is both a luminist and a genuine American, for, with his light-enchanted colors, he conveys an intimate interest in his Cape Cod environment with a special fondness for farmyard cocks, lilac bushes, and certain familiar objects in his house or studio (duck decoys, for instance) the shapes of which he likes to use again and again for his creative purposes. One is reminded of the studio "properties" Paul Cézanne employed.

His earliest success came to Knaths from two canvases which soon found homes in museum collections. The first was a very stylistic rendering of lilacs in tones of sky-blue and brown-violet. It now belongs to the Gallery of Living Art in New York. The second was *Cock and Glove* which has been a favorite picture at our Gallery in Washington. It is more drawn than are most of his achievements. It seems to belong to the tradition of Chinese and Japanese brush drawings of birds and animals which were conceived to capture the quintessential character of their subjects. There is quiet humor in this picture of a cock which has just observed the farmer's gauntlet. Surprise, resentment, and alarm are revealed in the agitated iridescent tail feathers of a hitherto care-free bird. Another work in this genre

has an intense poetry of suggestion. It shows startled deer in moonlight. The air of witchery pervading a night of frosty silence is captured by the moon-chilled colors. How this hush is broken is told by the nervous zigzags of the brush. We can all but hear the crackling sounds which have frightened the wild creatures of the wood.

Perhaps I have stressed too much the subjects of Karl Knaths' pictures and understated the importance of his truly intellectual and often musical designs. Angles and planes are as much his instruments of expression as are beautiful colors and he is at his best in sequences of lines and shapes evolving to the containing shape of the frame. Always his stress is upon balance and tension and the integrity of the picture plane. He fills a given space with an order in which lyric and logic are almost as indivisible as in Braque. In the large luminous canvas entitled *Harvest* the recognizable apples, pumpkin, bushel basket, and turkey constitute the thematic material for a progressive development of the design. The time element is conveyed through a clear invitation to the eye to travel from color to color and from line to line. The whole effect is of a spacious room flooded with light and of reality electrified through rhythmical relations rather than objectified through realistic details.

Mr. Phillips' article originally appeared in the monograph on Knaths published by the Art Institute of Chicago, to whom we are also indebted for the illustrations shown herewith.

COMING AUCTIONS

English Antiques from the St. James' Galleries

OWING to the difficulty of securing eighteenth century furniture and porcelains from England, the St. James' Galleries, Ltd., have decided to discontinue business and after private sale at their premises, the entire balance of their stock will be sold at public auction at the Parke-Bernet Galleries on the afternoon of May 7 following exhibition from May 2.

The collection includes an assortment of Chippendale, Hepplewhite, Sheraton and Regency examples comprising cabinets, writing tables, sofa tables, chairs in sets and pairs, card and other occasional tables, bookstands and *bonheurs du jour*. Outstanding pieces include a set of finely carved Chippendale ladder-back mahogany side chairs, a Sheraton inlaid cylinder writing desk in unusual yew-tree wood, and a pair of Hepplewhite harewood corner cupboards of unusual forms.

Walker-Hawes: Chinese Bibelots, Ornaments

CHINESE art consisting of porcelains, pottery, semi-precious mineral carvings, and early Chinese bronzes, the property of T. B. Walker Foundation, Minneapolis, Minnesota, sold by its order, and a collection of snuff bottles of Mrs. Harry B. Hawes, Washington, D. C., sold by her order, together with property of other owners, will be dispersed at public auction sale on the afternoons of May 8 and 9 at the Parke-Bernet Galleries, Inc., following exhibition from May 2.

The collection is unique in the extensive number of snuff bottles

included, numbering about 500, many of which are of unusual design, others possessing rare colors and distinctive motives. In this category of especial interest are a Chien-lung rare cream-glazed "soft paste" porcelain snuff bottle; a Chien-lung rare turquoise snuff bottle of superb deep coloring; a Chien-lung carved coral snuff bottle.



WALKER-HAWES SALE:
PARKE-BERNET GALLERIES
T'ANG gilded bronze statue of
Kuan Yin.

Other outstanding items are a Yung Chêng rare *famille rose* egg-shell porcelain reticulated lantern of hexagonal shape and a notable pair of K'ang-hsi *famille verte* ginger jars.

was pretty abstract. But that was no detriment, I'm sure. I do think it would be a very good thing if we could have more abstraction and less literalness in our advertising.

A. M. Cassandre was another artist who went on Dole—I mean, who painted for the same pineapple series. And a very handsome design it was. And Cassandre went the whole way, planting a glass of pineapple juice right in the middle of his moonlit abstract nocturne. Cassandre, incidentally, is one of the finest poster artists in the world. There was an exhibition of his posters some years ago at the Museum of Modern Art, which proved really a knockout.

In closing I should like to refer to the manifest superiority of advertising work and illustration generally in Europe. We may turn out some handsome jobs over here, but upon the whole the work done in

Art Directors

(Continued from page 31)

Even that was relatively O.K., since O'Keeffe had in the first place been given a free hand. But according to the account that has come to my attention, Charles T. Coiner, Art Director of the N. W. Ayer company, which handled the Dole Pineapple campaign, had a diplomatic and apparently disarming little talk with the artist. After persuading her that the pineapple plant in bud was really one of the most beautiful sights in the world, he 'phoned Honolulu, had a bud put aboard a Clipper, and in forty-eight hours it was delivered to her studio. "Impressed with its intrinsic beauty," so the account runs, "she painted a pineapple plant and everybody was happy." Of course O'Keeffe painted it in her own way, and as I recall the canvas it

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America looks pretty dull and commonplace when compared with work done abroad. I think conditions have improved here very considerably of late, but there is still much room for improvement.

Why is this? Well, for one thing, I think it is because the whole approach to culture is different in Europe. I cannot imagine French advertisers going on a "fine arts" spree. They wouldn't have to. They take "fine arts" more as a matter of course. Scores of the leading French artists, or artists affiliated with the School of Paris, have entered fields such as we think of as strictly commercial, and have done so without a thought of its possibly having an adverse effect on their professional "fine arts" status.

Particularly have the leading French artists done illustrating for books and magazines. And it may well be that this has acted as a kind of stimulus, freeing even the out-and-out commercial artist of many of the tiresome mannerisms and clichés that it seems so easy for a commercial artist to adopt.

The main issue as I see it is appropriateness—as applied both to illustration and to advertising. It should be a matter of harmonious collaboration, all working together

on an idea so that the result may be perfectly unified. But this does not mean that an idea, in advertising or in book and magazine publishing, need be conventional, hackneyed, and dull. There should be room for invigorating freedom of expression within that perfect collaboration. I think that art directors should be willing and eager to take long chances on originality and on new points of view. Surely they have done so in Europe.

I do think there is a difference between "fine art" and commercial art. But it is a difference that relates more to the articles advertised and the intangible ideas and emotions expressed than to the manner in which, respectively, "fine art" artists and commercial artists express themselves. Or rather that is what the situation should be. It all reverts to a sense of values, to a sense of balanced and beautiful living. There can and should be just as much genuine artistry in a commercial advertisement as in an easel painting or a mural or a piece of sculpture. It need not be artistry of the same sort. But there is good and bad advertising art just as there is good and bad "fine" art. We must demand the good and reject the bad, with all our might.

ART EDUCATION in America

BALTIMORE, MD.: Announcement has been made of the appointment of Sidney Waugh, sculptor, as head of the Rinehart School of Sculpture of the Maryland Institute. The school, which is jointly conducted by the Maryland Institute and the Peabody Institute, welcomed Mr. Waugh on April 16 when he went to Baltimore to criticize the work of the present class. Official duties begin when the Rinehart School opens for the fall semester on October 1 of this year.

Mr. Waugh, whose studio is now in New York, was born in Am-

herst, Massachusetts, in 1904, and after attending Amherst College and the School of Architecture of the Massachusetts Institute of Technology, he studied in both Rome and Paris. While in Paris he won the bronze and the silver medal offered annually by the Paris Salon, the youngest American ever to be honored in this way, and he later became a Fellow of the American Academy in Rome, having won the Rome prize awarded by the Rinehart School. Upon his return to this country he was elected to the National Academy.

WASHINGTON, D. C.: Beginning with the fall semester, the American University and Phillips Memorial Gallery will jointly inaugurate a four-year college career-course for painters and teachers of painting. An innovation for an eastern university, the course will give students a sufficient number of hours of studio work to become proficient in the art which is to become their life work, and at the same time offer them the necessary cultural, social and scientific studies to earn the degree of Bachelor of Arts. Painting classes will be held at the studios of the Phillips Memorial Gallery and the academic courses at the University.

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ditions which existed in the Renaissance period when the artist-student devoted arduous hours in the studio under the direction of the master, and to break down the barriers which long have separated the academic community from the education of the creative artist. Director of the program, C. Law Watkins, points out that the "training of a painter is not alone a matter of drawing classes, nor of visiting of drawing classes, nor of visiting art galleries, nor of classical education.

A graduate course leading to the degree of Master of Arts is another part of the new program. While students for this degree will have the same number of hours for studio work in the graduate art laboratory being developed by Duncan Phillips, they will pursue in addition an arduous program of studies and research in the social sciences under the direction of Dr. Louis Hunter, professor of History in the School of Social Sciences and Public Affairs.

Candidates for the courses, in which enrollment is rigidly restricted, must submit at least twelve paintings or take a five-day examination in painting in the studios of Phillips Memorial Gallery. In addition to Dr. Hunter and Mr. Watkins, who is adjunct professor of social art in the American University and director of Phillips Memorial Gallery Art School, the list

of directors of the program includes Dr. Will Hutchins, professor of Art in the College of Arts and Sciences, Duncan Phillips, Marjorie Phillips, Dr. Charles Seymour, and Sue Mullett.

Industry & Artist

(Continued from page 27)

fibers are the most highly varied in the world. We have added film printing, which is a hand process resembling stenciling, and our dressmaking crafts have completely matured in skill and in self-expression. Furthermore, we are the last nation in the world where there is any semblance of either social life or surplus income, and where there is still money and material beyond war needs. Again, everything is in our favor, and we alone will be responsible for our failure to lead in the world of fashion.

The American designers who wrote a brilliant, if a brief, chapter in silk designing during and after World War I, knew their way around in museums. They worked from documents. They did not copy either the styles of France or the documents in the museums but used them as inspiration. These artists included Ruth Reeves, now working in the broader fields of the textile industry; Ilona Karrasz, at present best known for her New Yorker cartoons; Wynold Reiss, whose time is currently given over

to painting and decorating; Martha Ryther; and Hazel Slaughter, the latter remembered for an exceptionally clever design utilizing the New York skyline. There is no reason why similar talent should not be forthcoming today.

If you look back over the history of art, you will find that each new center of art or fashion grew out of some previous experience, and was the result of contacts, first of a commercial nature, and then experiments in industrial processes. Wars, migrations, even revolutions, played a part in these contacts and in these inspirations. The influence on western European art of the Crusades, from the 9th to the 13th centuries, is clearly evident. Our chief records of the silks of the Near East have been recovered from the cathedral treasures of France and Spain, and they clearly show a Near-Eastern influence. Thus one fragment, attributed to the twelfth or thirteenth century, from the looms of Andalusia, has, as its central motif Hercules strangling the lions. But the Greeks had taken this idea from the Sumerian prototype of Hercules, Gilgamesh, and this same design appears on a harp excavated at the side of Ur, in the third millennium before our era, proving that a good idea in design lives a reasonable period of time.

There was in Paris, as late as

the year 1932, a special school, created and organized by the couture houses of France, for the purpose of teaching the gifted workers in the great dressmaking establishments of Paris the things essential for the new designers to know.

The museums of America are richly stored with the treasures of the ages. I do not question that the display of these treasures, their codification and arrangement in museums have had, and will continue to have, a general cultural influence on that small part of the public that sees them. But, the museum is also a laboratory of data for the artists and the technicians and the merchants in our own age and time, who keep these things alive and current in the industry and the commerce of today.

I realize how complex modern industry is, and the enormous importance of a proper technological and commercial set up. But, I also know, after more than a quarter of a century in the treasure houses of museums, that beautiful things are produced by artists. But, a draftsman may not be an artist any more than a technician; and, it is only as both the industry and the artist recognize the enormous vitality of the records of the past, and brings them again to life, that we can have an art worthy of our power to widen the basis of artistic acceptance and achievement.

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Fashion is Art

(Continued from page 12)

and fabrics as did earlier shows of African art which were echoed in color and pattern of dress textiles. Lasting was the impact of the Paris Chinese and Persian exhibitions. The latter, at the Bibliothèque Nationale in 1937 produced a rage for clever pseudo-Persian brocades, and set Agnès to making some of her best hats. The turban vogue was born, or at least given impetus there. By contrast, our own New York Persian exhibition of two years ago was almost a total failure as far as fashion inspiration was concerned. Designers went, but reported that there was

other artist in fashion, and he worked highly successfully with Chanel. But still another important link between art and fashion came via the young, lesser known men who served as the bacilli infecting the great designers with ideas. It was they who went to the exhibitions and helped support themselves by bringing sketches back to the maisons de couture. From such a drawing perhaps a silhouette, a sleeve, a textile motif would appear in the season's collections.

In this country Bianchini's American branch has brought out a Vertès print. In New York during the '30s fabrics were commissioned from a group including Sheeler,



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RAOUL DUFY, by fortifying his natural designing gift by a study of the techniques of weaving and dyeing, produced such handsomely patterned and richly colored textiles as this brocade based on a Classical theme.

nothing new. The trouble probably was that Americans on the whole had not yet learned the trick of exploring all the potentialities or of making effective adaptations.

But the painter and the sculptor can have an even more direct connection with fashion by actually creating dress and fabric designs. Dufy's work for Poiret and later for the great silk weaver Bianchini has, as we have seen, been productive. In Paris, Dali and Vertès designed for Schiaparelli, and Schlumberger concocted all sorts of gadgets for her. Christian Bérard was an-

Kuniyoshi, Stuart Davis, Peter Blume, Dali, and others by Samuel Kootz. Macy's promoted the designs, but the success was only moderate. Everything in the higher price ranges sold out, but not enough could be manufactured to make the venture pay. The solution of all such problems lies in the sale of the more moderately marked good designs. But the consumer was not then educated up to them. Thus the Metropolitan's exhibition can teach him as well as the artist, the designer, and the fashion industry a thing or two.

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WHEN & WHERE TO EXHIBIT

ASBURY PARK, N. J., Berkeley-Carteret Hotel, June 15-Sept. 14. Annual Summer Oil Exhibition. Open to all artists. Medium: oil. Jury. Prizes. Works due June 8. Mrs. W. H. D. Koerner, Chairman, 209 Grassmere Ave., Interlaken, N. J.

BLUE RIDGE, N. C., All-Southern Art Institute, Aug. 3-9. All-Southern Art Annual. Open to all artists. All mediums. No jury. No prizes. Works due July 20. Dr. W. D. Weatherford, Director, 306 Third National Bank Bldg., Nashville, Tenn.

COLUMBUS, O., Columbus Gallery of Fine Arts, September. Ohio Watercolor Soc. Annual Circuit Exhibition. Open to members (membership open to Ohio residents). Mediums: watercolor. Jury. Exhibition will circulate in Ohio from Oct. to June. Entry cards & works due Sept. 8. Mrs. R. M. Gatrell, Sec'y., 1492 Perry St., Columbus, O.

FITCHBURG, MASS., Fitchburg Art Center, Sept. 13-Oct. 6. Regional Art Exhibition. Open to artists of central Mass. All mediums. No jury. No prizes. Works due Sept. 1. Daniel Tower, Director, Fitchburg Art Center, Fitchburg, Mass.

GLOUCESTER, MASS., North Shore Arts Association Galleries, June 28-Sept. 13. North Shore Arts Assoc. Annual. Open to members. Mediums: oil, watercolor, prints, & sculpture. Jury. Cash prizes. Works due June 5. Adelaide Kletz, Secretary, Rear 197 E. Main St., Gloucester, Mass.

MASSILLION, O., Massillon Museum, Nov. 1-30. Seventh Annual. Open to residents & former residents of Stark (Ohio) and adjoining counties. All mediums. Jury. Purchase prize. No entry cards. Works due Oct. 22. Albert E. Hise, Curator, Massillon Museum, Massillon, O.

NEWARK, N. J., Washington Park, May 22-24 (rain dates, May 29-31). Spring Open Air Show. Open to New Jersey artists. All mediums except sculpture. No jury. No prizes. Entry cards due May 8. Mrs. Herbert C. Bradley, Jr., Sec'y., Artists of Today, 49 New St., Newark, N. J.

OAKLAND, CAL., Oakland Art Gallery, Autumn. Watercolor & Print Annual. Open to all artists. Mediums: watercolor, pastel,

drawing & prints. Jury. Prizes. Oakland Art Gallery Municipal Auditorium, Oakland, Cal.

PORLTAND, ORE., Portland Art Museum, June 6-July 3. All-Oregon Annual. Open to artists resident or working in Oregon. Mediums: painting & sculpture. No jury. At least 10 works will be purchased. Special section will feature work of men in armed forces, & is open to men now stationed in Oregon & to Oregon residents in service elsewhere. Entry cards & works due May 26. Portland Art Museum, West Park & Madison, Portland, Ore.

SAN FRANCISCO, CAL., Museum of Art, Autumn, 1942. San Francisco Art Assoc. Annual. Open to all artists resident in U. S. Mediums: oil, tempera on panel, & sculpture. Jury. \$1,100 in prizes. San Francisco Museum of Art, Civic Center, San Francisco, Cal.

SANTA FE, N. MEX., Museum of New Mexico, Sept. 1-30. Southwestern Annual Exhibition. Open to artists of Ariz., Col., Calif., Tex., & N. Mex. All mediums. No jury. No prizes. Entry cards due Aug. 1; works Aug. 25. Mrs. Mary R. Van Stone, Curator of Art Museum, Santa Fe, N. Mex.

COMPETITIONS & SCHOLARSHIPS

GUGGENHEIM MEMORIAL FOUNDATION: Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or, in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 351 Fifth Avenue, New York, N. Y.

HIGH MUSEUM SCHOOL OF ART, ATLANTA: Two full scholarships for one year's tuition. Open to high school seniors of Southeast. Samples of work must be submitted by July 1. L. P. Skidmore, Director, 1202 Peachtree St. N.E., Atlanta, Ga.

HIGH SCHOOL COMPETITION: Thirty scholarships for full and half tuition at Kansas City Art Institute. Open to high school students graduating in winter or spring of 1942. Examples of work due May 15. Write for entry blank to Kansas City Art Inst., 4419 Warwick Blvd., Kansas City, Mo.

LIFE ART COMPETITION: \$1000 in purchase prizes offered by LIFE magazine to men of the armed forces. All pictorial mediums. Subject matter must relate to artist's experience while on active duty. Closing date May 4. Army men may send entries to: Pictorial Branch, Bureau of Public Relations, War Dept., Washington, D. C., for LIFE Art Competition. Navy, Marine Corps & Coast Guard entries go to: Public Relations Bureau, Navy Dept., Washington, D. C., for LIFE Art Competition.

ST. LOUIS SCHOOL OF FINE ARTS, ST. LOUIS: Eighteen full-tuition scholarships

for one's year's study. Open to all students who wish to enter upon art training. Entries due May 11. For particulars write St. Louis School of Fine Arts, Washington Univ., St. Louis, Mo.

SOAP SCULPTURE: National Soap Sculpture Committee. Annual Competition for sculptures in white soap. Procter & Gamble prizes for advanced, senior, junior and group classes amounting to \$2,200. Closed May 15. Entry blanks: National Soap Sculpture Committee, 89 East 11th St., New York, N. Y.

STUART SCHOOL OF DESIGN, BOSTON: Scholarships of \$100 & \$200 for one year's study in commercial art. Open to high school graduates. Awards to be made on basis of ability & need. Write Scholarship Committee, Stuart School, 102 the Fenway, Boston, Mass.

SYRACUSE UNIVERSITY, SYRACUSE: Twenty scholarships of \$100 each to freshman in College of Fine Arts. Awards on basis of high school record & evidence of ability in major field. Dr. F. N. Bryant, Director of Admissions, Syracuse University, Syracuse, N. Y.

SYRACUSE UNIVERSITY, SYRACUSE: One full and four half scholarships in art, music & architecture. Open to graduates of accredited high schools who must meet entrance requirements of College of Fine Arts. Scholarships may be held until completion of course. Applications due June 25; competition to be held July 11. Write Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, N. Y.

UNITED HEMISPHERE POSTER COMPETITION: Museum of Modern Art offers 34 cash

prizes totalling \$2500 for posters by citizens of all countries in Western Hemisphere. Posters must use one of following slogans in English, Spanish or Portuguese: Hands Off the Americas; 21 Republics—1 Destiny; Unite Against Aggression; Fight for a Free America. Posters may be designed for any medium; designs are to be 30" wide x 40" high, with margin at least 1" on all sides. Winning posters will be exhibited at Museum of Modern Art next autumn & later circulated throughout Hemisphere. U. S. Govt. will have use of designs for reproduction. Entries must be anonymous. Closing date July 28. For program, in any of 3 languages, write Eliot F. Noyes, Director, Dept. of Industrial Design, Museum of Modern Art, 11 W. 53rd St., New York, N. Y.

UNIVERSITY OF ILLINOIS, URBANA: Kate Neal Kinley Memorial Fellowship of \$1000 for 1 year's study. Open to students of music, art & architecture who must submit examples of work. Applications due by May 15. Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., Univ. of Illinois, Urbana, Ill.

UNIVERSITY OF OREGON, EUGENE: Four graduate assistantships of \$550 each, open to graduates of accredited colleges or universities. Ellis F. Lawrence, Dean, School of Architecture & Allied Arts, Univ. of Oregon, Eugene, Ore.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND: Fellowships for Virginia artists under 38 years old. Open to artists or art students born in Virginia, or resident in Virginia for 5 years. Committee will make awards on merit and need. Applications due by June 1. T. C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBUQUERQUE, N. MEX., La Quinta Gall.: Hurd; H. Wyeth, to May 31.

ANDOVER, MASS., Esther Gall.: British Artists in Service, to May 15.

APPLETON, WIS., Lawrence Gall.: Facsimiles of Ptgs. by Georgia O'Keeffe, to May 16.

ATLANTA, GA., High Museum: Exhibition from Midtown Gall., New York City, to May 21.

AUSTIN, TEX., Univ. of Texas: Faculty Exhibit, to May 13. Britain at War, May 3-31.

BALTIMORE, MD., Museum of Art: Organic Designs in Home Furnishings, to May 24.

Walters Gall.: Eighteenth Century Ormolu, May 8-Sept. 1.

BATON ROUGE, LA., Louisiana Art Commission: International Art, to May 31.

BINGHAMTON, N. Y., Museum of Fine Arts: Students Exhibit, to May 31.

BIRMINGHAM, ALA., Public Library: Textiles, to May 31.

BLOOMINGTON, IND., Indiana Univ.: Creative Amer. Ptgs., to May 15.

BOSTON, MASS., Guild of Boston Artists: Members Spring Exhibit, to May 30.

Museum of Fine Arts: Contemp. Americans; Thorne Miniature Rooms, to June 14.

Public Library: Prints of the Last War, to May 31.

BOZEMAN, MONT., Montana State Coll.: Prairie Print Makers, to May 15.

BUFFALO, N. Y., Albright Gall.: Print Show, to May 20.

BURLINGTON, VT., Fleming Museum: Vermont Schools Exhibit, to May 31.

BUTTE, MONT., Art Center: Butte Hi-School Art; WPA Art Project, to May 31.

CAMBRIDGE, MASS., Fogg Museum: Indian Sculpt. & Ptgs.; Theatre Designs; Suggestions for War-Time Exhibitions, to May 31.

CEDAR RAPIDS, IA., Art Assoc.: Public School Exhibit, to May 31.

CHAPEL HILL, N. C., Person Hall Gall.: North Carolina Artists, May 10-25.

CHARLOTTE, N. C., Mint Museum: Middle Atlantic Exhibition, to May 31.

CHICAGO, ILL., Kuh Gall.: Carlos Merida, to May 16.

Findlay Gall.: Modern French Ptgs., to May 15.

Mandel Bros.: Native Amer. Indian Annual, May 2-14.

CINCINNATI, O., Art Museum: French Watercolors, to May 10. Ohio Watercolorists Soc., May 7-31.

CLAREMONT, CAL., Pomona Coll.: Portraits by Vladimir Perfiloff, to May 14.

CLEVELAND, O., Museum of Art: Amer. Oils, May 5-31. Cleveland Artists & Craftsmen Annual, to June 7.

COLUMBUS, O., Gall. of Fine Arts: Annual Everyman's Exhibition, to May 3. Contemp. Chilean Art, May 12-June 14.

COSHOCKTON, O., Johnson Humrickhouse Museum: Flower Show, to May 31. Art in Coshocton Industries, to Dec. 1.

DALLAS, TEX., Museum of Fine Arts: Prairie Printmakers, to May 13.

DELAWARE, O., Ohio Wesleyan Univ.: All-Alumni Exhibit, to May 10.

DES MOINES, IA., Art Center: WPA Exhibition, to May 31. Ancestral Sources of Modern Ptgs., to May 13.

DETROIT, MICH., Inst. of Arts: Amer. Ptgs. Annual, to May 10. Detroit Public School Art Dept., May 8-31.

EVANSVILLE, IND., Museum of Arts: Sea & Shore Prints, to May 31.

FITCHBURG, MASS., Art Center: Nat'l. Soap Sculpture; New England Ptgs.; Ian Hugo, engravings, May 3-27.

FLINT, MICH., Inst. of Arts: 25 Creative Amer. Ptgs., to May 3. Flint Artists Show, May 8-June 1.

FORT WAYNE, IND., Art Museum: Homer Davison, to May 31.

FORT WORTH, TEX., Public Library: Local Artists Show, to May 16.

GRAND RAPIDS, MICH., Art Gall.: Art in Michigan, to May 15.

GREEN BAY, WIS., Neville Public Museum: Walter Stein, May 10-31.

GROSSE POINTE FARMS, MICH., Alger House: Work of Grosse Pointe Schools, to May 10.

HAGERSTOWN, MD., Washington County Museum: Madonnas; Malvina Hoffman, sculpture, to May 3. City & County School Art: Comins, drawings, May 3-31.

HARTFORD, CONN., Wadsworth Atheneum: Independent Ptgs., to May 16.

HOUSTON, TEX., Museum of Fine Arts: Public Schools; Museum School of Art, May 9-31.

INDIANAPOLIS, IND., Herron Museum: Indiana Artists Annual, to May 31.

KALAMAZOO, MICH., Inst. of Arts: Kalamazoo Artists Annual, May 2-30.

KANSAS CITY, MO., Nelson Gall.: Wedgwood Jasper Ware, to May 31.

LAWRENCE, KAN., Thayer Museum: Raymond Eastwood, to May 31.

LOS ANGELES, CAL., Foundation of Western Art: Yesterday in California Art, May 11-June 11.

Municipal Art Commission: Riverside Art Ass'n., to May 31.

Stendahl Gall.: S. MacDonald Wright; Morgan Russell, to May 9.

Vigevano Gall.: Fine Ptgs. under \$150, to May 31.

LOUISVILLE, KY., Speed Memorial Museum: Early Ohio Valley Architecture, May 3-21.

LUBBOCK, TEX., Texas Tech. Coll.: Annual Children's Art Show, to May 22.

MADISON, WIS., Wisconsin Union: Student Art Exhibition, May 12-June 6.

MARYLAND, O., Museum: Plan of a Ptg., to May 31.

MEMPHIS, TENN., Brooks Memorial Gall.: Trees by E. O'Hara; Amer. Color Print Soc., Annual: Flower Ptgs., to May 26.

MIDDLETON, CONN., Wesleyan Univ.: Middlebury Students' Art Exhibit, to May 12.

MILWAUKEE, WIS., Art Inst.: Shirley Friend, pastels; Timothy Cole, engravings, to May 15.

Layton Gall.: Art in War, May 5-30.

MINNEAPOLIS, MINN., Inst. of Arts: Portraits of Amer. Ptgs.; Philip Little, prints, to June 1.

Univ. Gall.: Some Younger Artists, to May 23.

MONTCLAIR, N. J., Art Museum: Children's Art Classes, to May 10. Adult Art Classes, May 3-10. Prints of Children, May 3-31.

NEWARK, N. J., Acad. of Arts: Norman Rockwell, May 3-25.

MUSEUM: Medea: Modern Artists of New Jersey, to April 15.

New Jersey Gall.: General Exhibition, to May 13.

NEW HAVEN, CONN., Public Library: John Perrich, to May 5. Irene Grimes, May 6-15.

Yale Art Gall.: Our Navy in Action, to June 14.

East Indian Textiles, to May 31.

NEW ORLEANS, LA., Arts & Crafts Club: Schoenberger, to May 8. Members Work, to May 30. Students' Exhibit, May 9-23.

Delgado Museum: New Southern Group, to May 31.

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NORMAL, ILL., State Normal Univ.: Student Exhibit, to May 15.
 OAKLAND, CAL., Mills Coll.: Mills Coll. Alumnae, May 3-24.
 OKLAHOMA CITY, OKLA., WPA Art Center: California Soc. of Etchers, to May 30.
 OLIVET, MICH., Olivet Coll.: Frank Lloyd Wright, drawings, to May 11. 15th & 16th Century Prints, May 11-June 2.
 OMAHA, NEB., Joslyn Memorial: Group from Whitney Annual; Polish Paperarts, to May 31.
 OSHKOSH, WIS., Public Museum: G. L. Larson, to May 31.
 OTTUMWA, IA., WPA Art Center: Dwight Kirsch: Faufkaer: Thiessen, to May 5.
 PHILADELPHIA, PA., Art Alliance: Fletcher Martin; Group, to May 3. Justin Pardi, to May 8. Western Hemisphere Ceramics, May 5-31.
 Museum of Art: Silk Screen Prints, to May 14. Tapestries by Contemp. French Ptrs., to June 14.
 Philip Ragan: "The Philadelphia Scene," to May 24.
 PITTSBURGH, PA., Carnegie Inst.: Amer. Watercolorists, to May 12. Art of Australia, to May 15.
 PITTSFIELD, MASS., Berkshire Museum: Henry Sever, to May 31.
 PORTLAND, ME., Sweat Memorial Museum: Charles Woodbury, May 3-17.
 PORTLAND, ORE., Art Museum: Annual Student Exhibition: Intern'l. War & Educational Posters, to May 31. Miro, to May 6.
 PRINCETON, N. J., Princeton Univ.: Modern French Pigs., to May 11. Charles Goeller, May 11-23.
 PROVIDENCE, R. I., Art Club: Lay Members, to May 10. Members Annual, May 12-24.
 RICHMOND, VA., Museum of Fine Arts: Glenn Latimer; Catherine Moonaw, to May 8.
 RIDGEWOOD, N. J., Art Assoc.: Spring Exhibition for Members, May 2-16.
 ROCHESTER, N. Y., Memorial Art Gall.: Rochester-Finger Lakes Exhibition: Thorne Miniature Rooms, to May 31.
 Public Library: Influences on Early Amer. Ptg., to May 31.
 ST. LOUIS, MO., City Art Museum: Isabey & Benington prints, to June 30.
 SAN FRANCISCO, CAL., Palace of Legion of Honor: California Watercolors; Contemp. Women Artists; Rowena Abdy, to May 31.
 SANTA BARBARA, CAL., Museum of Art: Chinese Watercolors, to May 31.

NEW YORK CITY

A.C.A., 26 W. 8..... Tschachasov, to May 2 Louis Ribak, May 3-16
 Acad. Allied Arts, 349 W. 86 Annual Spring Salon, to May 16
 Allison, 32 E. 57..... Petersen, to May 16
 American British, 44 W. 56 Halmi, drawings, to May 23
 American Inst. of Decorators, 595 Madison Group, to May 16
 American Place, 509 Madison. Dove, to May 27 Argent, 42 W. 57... Acheson; Stanley, to May 2 Mary Gray, May 4-16
 Industrial Ptg., by Nat'l Association Women Artists May 4-26
 Artists, 113 W. 13... Heller, Monza, to May 11 Review of Season, May 12-24
 Assoc. American, 711 Fifth Paul Berlin, to May 11 Wong Sieling, May 6-21
 A.W.A., 353 W. 57 MacAlister, Miniature Rooms, to May 14 Babcock, 38 E. 52 Silvermine Artists, to May 16 Barbizon-Plaza, Sixth at 58... Mertz, to May 3 Thumb Box Show, May 4- Oct. 31
 Bignou, 32 E. 57..... Dufy, to May 16 Bonestell, 106 E. 57
 Pupils of Elsa Rogo, to May 2 Brooklyn Museum Group, May 2-16
 Prints & The Circus, to May 31 17th Century Dutch Prints, May 7-June 7 Buchholz, 32 E. 57..... Knaths, to May 2 Feininger, May 5-26
 Carstairs, 11 E. 57... Thierry Osborne, to May 9 Clay Club, 4 W. 8... Cerny, sculpture, to May 9 Collectors of Amer. Art, 38 W. 57 Kinney; Kuhiman; Miles, May 2-31
 Contemporary Arts, 38 W. 57... Dix, to May 2 Decorators, 745 Fifth. Rachel Worrall, to May 9 Downtown, 43 E. 51 Spring Exhibition, to May 2 Kuniyoshi, May 5-30
 Durand-Ruel, 12 E. 57 19th Century French, to May 30 Eggleston, 161 W. 57... Old Masters, May 4-23 E. ghth St., 33 W. 8. Audubon Artists, to May 2 Paris in Spring before 1941, May 3-16 Art Fair, May 7-9 Ephron, 67 E. 57. Ptg. & Antiques, to May 31 Ferargil, 63 E. 57..... Meltsner, to May 4 Amer. Group, May 4-10 Fifteen, 37 W. 57.... Norman Mason, to May 2 460 Park..... Amy Jones, to May 2 French, 51 E. 57.... Modern French, to May 31 Gall. of Modern Art, 18 E. 57 Vertès; La Motte; Dufy, May 1-14 Ginsburg & Levy, 815 Madison A Century of Amer. Chairs, to May 9 Grand Central, Hotel Gotham, Hibbard, to May 2 Americana, to May 15 Grand Central, 15 Vanderbilt. George Wright, May 12-22 Harlow, Keppler, 670 Fifth Contemp. Amer. Prints, to May 23 Kennedy, 785 Fifth English Sporting Prints, to May 31 Kleemann, 38 E. 57.... Louis Bosa, to May 9 Knoedler, 14 E. 57. Flemish Primitives, to May 9 Joseph Stella, to May 11 C. Bennett Linder, May 11-23 Kraushaar, 730 Fifth Contemp. Americans, to May 16 Levy, John, 11 E. 57.... English, to May 31 Levy, Julian, 11 E. 57... Tchelitchew, to May 18 Lillienfeld, 21 E. 57 Contemp. Americans, to May 23 Macbeth, 11 E. 57..... Group, to May 30 Marquid, 16 W. 57 Ethel Paxson & Students, to May 9 Matisse, 41 E. 57.... Tangy, to May 9 Mayer, 41 E. 57..... Prints, to May 15 McDonald, 665 Fifth. Selected Prints, to May 31



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